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ART AND ARCHAEOLOGY

THE ARTS THROUGHOUT THE AGES

An Illustrated Monthly Magazine

PUBLISHED AT WASHINGTON, D. C., BY

THE ARCHAEOLOGICAL INSTITUTE
OF AMERICA

VOLUME XI

JANUARY—JUNE, 1921



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An Illustrated Monthly Magazine

PUBLISHED AT WASHINGTON, D. C., BY

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ART AND LIFE (NEW YORK) COMBINED WITH ART AND ARCHAEOLOGY

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TERMS: \$5.00 a year in advance; single numbers, 50 cents. Instructions for renewal, discontinuance, or change of address should be sent two weeks before the date they are to go into effect.

All correspondence should be addressed and remittances made to ART AND ARCHAEOLOGY, the Octagon, Washington, D. C. Also manuscripts, photographs, material for notes and news, books for review, and exchanges, should be sent to this address.

Advertisements should be sent to CHANDLER-JENNINGS, INC., Advertising Managers, 1 West 34th St., New York, N. Y., the New York Office of ART AND ARCHAEOLOGY.

Foreign subscriptions and advertisements should be sent to David H. Bodd, 407 Bank Chambers, Chancery Lane, London, W. C. 1.

Entered at the Post Office at Washington, D. C., as second-class mail matter. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized September 7, 1918.

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THE CHACO DESERT.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XI

JANUARY-FEBRUARY, 1921

NUMBERS 1-2

THE CHACO CANYON AND ITS ANCIENT MONUMENTS

By EDGAR L. HEWETT

I. INTRODUCTION.

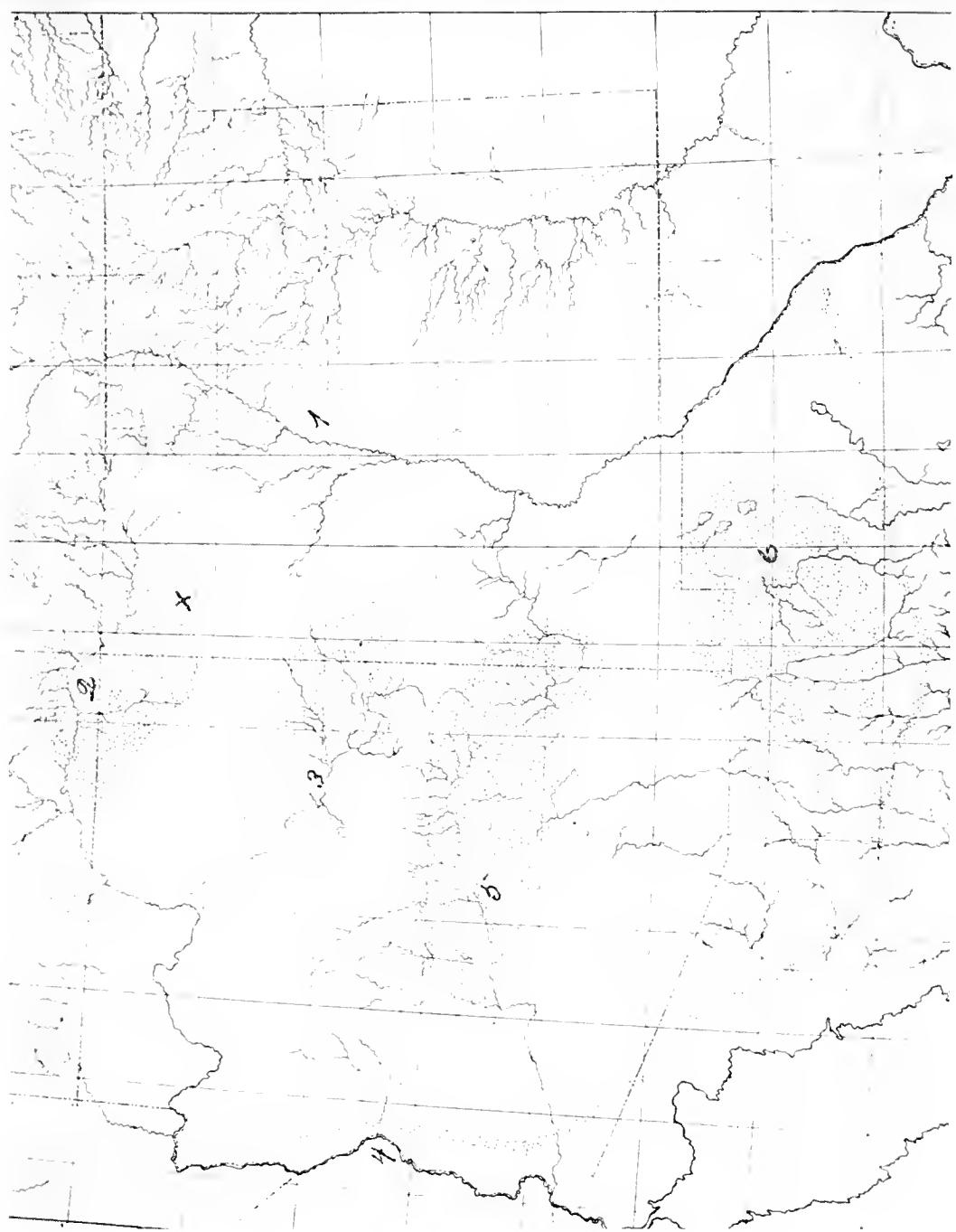
SOME centuries ago, a group of communities lived along a small waterway on the western slope of the continental divide in latitude 36 north, longitude 109 west, a place that is now known as Chaco Canyon, New Mexico. No written word of history exists concerning them. No convincing tradition¹ of them had ever been found among living peoples until, on the eve of sending this article to press, when a rich field of Chaco tradition was discovered among the Tewa of the Rio Grande valley. The name by which they knew themselves and were known among their contemporaries is lost utterly. If the language they spoke still exists we do not know of it. Of all the peoples of the ancient world whose achievements have survived the ages, none have more completely attained oblivion. It is hoped that somewhere the blood, language and cultural potentialities of

these remarkable people survive to become available in the evolution of the coming American race, for it was virile stock.

A strip of land seven miles long by a mile wide embraces the entire area that these communities inhabited.² It is probable that they never cultivated more than 3,000 acres of land at any one time and never numbered more than ten thousand inhabitants, but they left as their racial autograph evidences of great cultural power. In enduring architecture for residential use, indicating highly organized religious life and social structure, they attained to levels not surpassed by the architects of antiquity in Asia, Africa and Middle America excelled them in temples and mural embellishment but not in substantial residence

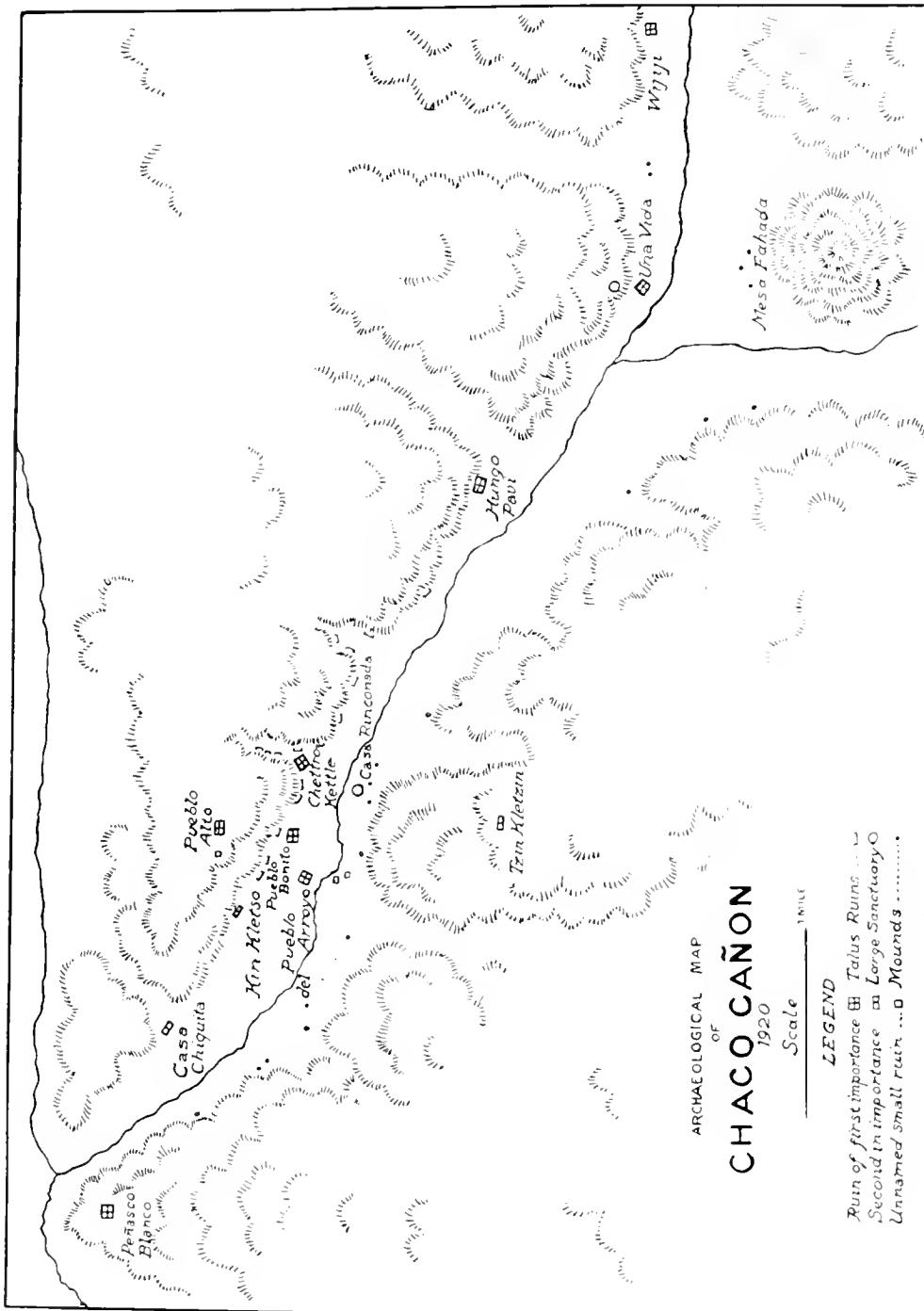
¹Folk tales in which they figure have been found among the Navaho. One touching Pueblo Bonito has recently been recorded by Mrs. Lulu Wade Wetherill and Dean Byron Cummings.

²Two ruins, Kin Klizhin (The Black House) and Kin Biniola (House of the Winds) on tributaries of the Chaco, at a distance of five and ten miles to the southwest from the central group, and Pueblo Pintado (painted) fifteen miles east above the origin of the Canyon near the beginning of Chaco Arrovo, are treated as outposts. They appear to be identical in culture with the central group.



THE SOUTHWEST: Distribution of Ancient Population.

- 1. Rio Grande.
- 2. Rio San Juan.
- 3. Colorado Chiquito.
- 4. Rio Colorado.
- 5. Rio Gila.
- 6. Chihuahua Basin.
- A. Chaco Canyon





CHACO CANYON: Chetro Ketl twenty years ago.

building. In ceramics and some minor arts they reached a plane worthy of the greatest of their contemporaries.

Such is the claim of Chaco Canyon to investigation. The ruins of twelve large community houses, numerous small sites and the accessories of community life, such as sanctuaries, cemeteries, stairways, trails, ditches; the evidences of economic resources, such as fields, plant and animal food, fuel and building material, together with cultural remains of industrial, esthetic, social and religious character constitute the material available for study. Additional light may be obtained through the study of the somatology, language and culture of tribes inhabiting adjacent regions—Pueblo, Ute, Piute and Apache.

The writer began the study of the ancient communities of Chaco Canyon in the summer of 1902 under the auspices of the New Mexico Normal University. Among the results of this first visit were: (1) the first archaeological map of Chaco Canyon, prepared for the Bureau of American Ethnology in 1905, and made the basis for President Roosevelt's proclamation by which the Chaco Canyon National Monument was established in 1907; (2) a short article on "Prehistoric Irrigation in Chaco Canyon," published in *Records of the Past* in 1905; (3) the articles on Chaco Canyon ruins in the *Handbook of American Indians* in 1905-6; (4) the description and discussion of Chaco Canyon ruins in "Historic and Prehistoric Ruins of the Southwest and



CHACO CANYON: North wall of Chetro Kettle.

"Their Preservation," prepared for the Department of the Interior in 1904; in "A General View of the Archaeology of the Southwest," prepared for the Smithsonian Institution in 1905, and in "Les Communautés Anciennes dans le Desert Americain" published in Geneva, Switzerland, in 1908, and (5) information furnished to Congress and the Department of the Interior from 1902 to 1906 in connection with the proposed laws for the preservation of American antiquities.

Owing to incessant duties incident to the founding of the School of American Research and its affiliated institutions, the Museum of New Mexico, at Santa Fe, and the Museum of San Diego, California, no further research work was done in Chaco Canyon by the

writer until the year 1916 when an agreement was entered into between the Smithsonian Institution, the Royal Ontario Museum of Archaeology, and the School of American Research, with a view to making this a field of investigation for a term of years. The plan was accepted and the work authorized by the Department of the Interior June 19, 1916.

Acting under this authorization a small party proceeded to Chaco Canyon for the purpose of making a re-examination of the field and preparing detailed plans for the following year. This was done in the fall of 1916. With the entry of the United States into the World War in the spring of 1917 all work of the character proposed was suspended. The appropriations from



CHACO CANYON: Pueblo Bonito, north wall, twenty years ago.

the state of New Mexico for carrying out the part of the School of Research in the project were continued from year to year and the funds pledged for the part of the Royal Ontario Museum were held available on call. The Smithsonian Institution did not succeed in getting from Congress the necessary special appropriation for its part of the undertaking.

In 1919 preparations were made by the School to resume its research program including the Chaco Canyon project. The Canadian institution signified its readiness to proceed. Accordingly, in the spring of 1920 new plans were made and work commenced. Provision has been made for not less than five years. The plan contemplates a study of the physiography of

the region; its place in the Pueblo area; a digest of everything that has been written about it; a collection of all photographic records that have been made of the ruins from the earliest times to the present; a thorough study of the architecture, art, economic resources and ethnological relations of the ancient inhabitants.

In short, the undertaking is to uncover such facts as are obtainable concerning these extinct communities and to produce as far as such facts warrant a picture of the life that was lived ages ago in this remote place. It is obvious that for this purpose the entire region with every factor of environment and ethnic relationship must be studied. Such excavations must be undertaken as are necessary to the purpose in view



CHACO CANYON: Pueblo Bonito from above

and every effort made to effect the preservation of this remarkable group of ruins. The physical, intellectual and spiritual development of a people capable of such achievements as that exhibited in the Chaco Canyon culture constitutes a priceless chapter in the history of the human mind, especially valuable as evidence of the character and attainment of the native American race.

A decision on the question of site for excavation was not difficult to reach. Of the twelve ruins in the seven miles of canyon above mentioned, eight: Wijiji, Una Vida, Hungo Pavi, Kin Kletso, Casa Chiquita, Peñasco Blanco, Pueblo Alto, and Tsin Kletsin are single, isolated buildings remote from water, and of secondary importance. Four: Pueblo Bonito, Chetro Kettle, Pueblo del

Arroyo and Casa Rinconada, constitute a central group which, with their accessories, may be considered as one town, the buildings and mounds belonging thereto being included in a circle of a quarter of a mile radius. Interest in the Chaco Canyon culture, therefore, is concentrated in this central group. Insofar as the story can be told by excavation, it is to be uncovered here.

Viewing the central group from purely scientific considerations, only one choice of site was possible. Pueblo Bonito, the largest of all, was for four years the scene of excavations on a large and expensive scale by the Hyde Exploring Expedition. Approximately \$40,000 was expended on this work during the years 1897, '98, '99 and 1900; a sum which, because of the cheap labor and subsistence of those days, would do



CHACO CANYON: Pueblo del Arroyo.

the work of more than twice that amount now. About one hundred Indian workmen were kept employed. The work was under the scientific supervision of Professor Frederick W. Putnam of Harvard University and the material secured was placed in the American Museum of Natural History in New York. Mr. George Pepper, who was in charge in the field, informs me that Pueblo Bonito was about 60% excavated. As that was in the days when neither government nor private excavating was done with a view to clearing out and repairing ruins, the excavated rooms were, as was the custom of the archaeologists of that time, refilled as the work advanced, this being considered the best method of preserving the walls.

Accordingly, the excavation of Pueblo Bonito now would mean some years devoted to dead work; that is, to the re-excavation of rooms previously emptied, thoroughly examined, contents recorded and all museum material found therein removed to its final repository. Moreover, Mr. Pepper's report on this work has not yet reached publication, but will be issued soon by the American Museum of Natural History. Therefore, Pueblo Bonito seems unpromising as a scientific proposition.

Pueblo del Arroyo, the nearest house in the group to Pueblo Bonito, about 150 yards away, is a comparatively small ruin, much reduced by vandalism. It would naturally be the next considered. Its minor importance, to-



CHACO CANYON: Hungo Pavi.

gether with a practical reason that will be stated later, dismisses it from consideration. Casa Rinconada, across the arroyo, a few hundred yards to the south is not a house but simply an enormous kiva. It was probably the great sanctuary of the central group. It lies in the region that is supposed to have been devoted to the burial of the dead from Chetro Kettle, Pueblo Bonito, and Pueblo del Arroyo. It should be excavated in conjunction with Chetro Kettle to which it was clearly tributary.

Chetro Kettle, the remaining house of the central group, is of equal importance with Pueblo Bonito. No excavating has been previously done there excepting the vandalism to which every ruin in the region has been subjected. A great part of it is deeply buried, well

preserved by the friendly soil. Not a specimen from it is known to exist in any museum. It is, therefore, an inviting prospect for excavation, from a scientific point of view.

In the midst of the Navaho desert, however, certain practical considerations will of necessity govern. The season for excavation in the Chaco is from spring to fall. During much of this time the heat is scorching, the winds high, and dust storms frequent, and at times well nigh intolerable. Living in tents is, therefore, extremely disagreeable. Maintaining any kind of living quarters in the immediate vicinity of the excavations is impossible on account of the dust from the digging. Writing field notes and drafting plans is kept up with great difficulty. At Pueblo Bonito, only forty feet from its



CHACO CANYON: Pueblo Pintado.

walls, is the six-room stone house built some years ago by the late Richard Wetherill for a residence. This was found to be available for the permanent use of the School. It would be buried in dust from excavations going on at Pueblo Bonito, but entirely unaffected by work at Chetro Kettle, nearly a quarter of a mile away. At Pueblo del Arroyo, twenty-five feet from its walls, also on the Wetherill homestead, is the trading post on which the expedition depends for supplies. The dust caused by excavating at this site would simply put the trading post out of business.

Therefore, after numerous trips to the Chaco at different seasons of the year, long study of the conditions above-described, and consultations with all who could be found who took part in

the excavation of Pueblo Bonito, only a single decision was possible, viz: that Chetro Kettle was, for both scientific and practical reasons, the site to be chosen, with Casa Rinconada and its adjacent mounds as a place for collateral investigation.

The season commenced with the establishment of permanent headquarters. Through the kindness of Mr. Sargent, lessee of the Wetherill homestead, the expedition has excellent accommodations in the stone house above referred to. This affords office, kitchen, dining room, field library and general conference room, with space adjacent for the storage of museum material. In another stone building forty feet to the east, partly within the walls of Pueblo Bonito, are three rooms that have been



CHACO CANYON: Peñasco Blanco.

fitted up for photography, commissary stores and tools. With a number of supplementary tents for sleeping quarters the expedition is thus comfortably and efficiently sheltered. A well, one hundred yards from the house, affords an abundant supply of pure cold water—a rare luxury in the Navaho desert. The surrounding country is treeless except for stunted cedar and piñon, but an out-crop of good lignite coal, a mile away, produces adequate fuel for camp use. The trading post at Pueblo del Arroyo is available for ordinary supplies. The nearest post-office is Crownpoint 38 miles away. Here is located the Pueblo Bonito Indian School and Navaho Agency. To the superintendent, Mr. Stacker, the ex-

pedition is under many obligations for cordial assistance and accommodations.

By the end of the season the entire regular staff of the School and Museum was in the field. As the work develops other specialists will take up the parts assigned to them. A preliminary account of the excavations at Chetro Kettle and other activities of the first field season follows in the papers of this number. The complete report will be ready for publication by January first. The excavation season for 1920 closed October second, but repair work necessary to the preservation of walls continued for some weeks longer. Excavating will be resumed in May 1921, and from now on some phase of the



CHACO CANYON: Kin Kletso.

work will be in progress continually throughout the year.

II. THE DESERT, THE CANYON AND THE ANCIENT TOWNS.

Whoever reaches Chaco Canyon will have some experience with the desert. It is fifty miles in any direction to a living stream. From any point of approach the desert barrier must be crossed. This is not a formidable matter now, with trading posts every day's journey and Fords to take the place of weary beasts. In the old days one toiled across on horseback or by wagon, and it was a march for seasoned veterans only. It was safe only when accompanied by a trusty Navaho. These bedouins of America know the ways of the desert. Every spring,

waterhole and rock-shelter is charted in their brains. They have matched their wits against scorching winds and smothering sandstorms and wintry blasts for centuries and have survived and made of the desert a hospitable home. It is no exaggeration to say that with all its seeming hardness they love it. You hear them singing on the desert trails with as wild a joy as ever did Swiss mountaineer or Alsatian peasant.

To the white man, until he has fallen under the spell of the desert, it was anything but inviting. Food was scarce always. The iron ration was the customary thing. Cold springs existed, but only the Navaho knew where. Even with this help it often meant long days of hard riding to reach water.

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But it must not be supposed that the Chaco region is always a place of burning sands and suffocating dust storms. Like all other deserts it has its times of unearthly charm. The scene invites reflection upon the exchanges made in coming from metropolitan civilization into this. For the morning rush to business in the subway, the sunrise stroll to work along a desert trail; for the orchestral din at meal time, the quiet, unbroken by a real noise within sixty miles; for the movies, a pastoral of flocks rounding into the corral against an afterglow on red-brown cliffs; and for the great white way, an indescribable moonlight over calm desert canyons. The majesty of silence and space that rests upon the land suggests the vastness in which Eternal Mind organizes the energies of the universe. The human spirit so immersed for generations must live in a state of freedom that is unknown in crowded centers of population. Humanity, in this environment for ages, would probably be content without rapid movement, instantaneous communication, the measurement of time into fractions of seconds, the incessant shock of machinery, political campaigns, class hatreds, industrial revolutions and world wars. Space is the first requisite of mental and spiritual tranquility. It is reflected in the imperturbable nature in the Indian race whose psychology was established in the freedom of limitless plains and deserts, forests and



CHACO CANYON: Tsin Kletzin.

mountains. Contrast the history of the European mind—the crowded races perpetually fighting for the limited advantages of valleys and seas and natural boundaries. Taking by violence, holding by force, organizing deception to supplement physical might, living through the ages under the shadow of impending conflict with crowding neighbors—Europe could hardly have had a different history and the European race could not have been other than it is—the race preëminent in war, industrial strife and cunning prop-



CHACO CANYON. Ancient stairway back of Hungo Pavi.

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aganda, with such tendencies as murder, stealing and lying pervading all social, political and international life.

The mystery of the desert reaches its climax when, in the center of this area a hundred miles square without a flowing stream of any sort, we come upon a group of ruins such as Egypt and Mesopotamia and Asia Minor and Middle America have been supposed to have a monopoly on. These are the long-deserted homes of the Chacones, the ancient communities which are the subject of this article—a group of ruins which W. H. Jackson in 1877 declared to be "preëminently the finest remains of the work of unknown builders to be found north of the seat of the Aztec Empire in Old Mexico," an opinion which time has more than justified. Only a brief description of these sites will be presented here. The photographs and drawings will be depended upon mainly to convey the picture of this desert land, the silent canyon and the ruined buildings.

I. THE CENTRAL GROUP.

The ancient communities of the Chaco had one principal focus of population, concentrated, as previously stated, within a radius of a quarter of a mile. To this place it may be proper to apply the indefinite term *town*. We have no name by which to designate it as a whole. Its component units will be described under the names by which they are best known: some of which, like those of the entire region, are Spanish, some Navaho, some of unknown origin; small village sites remain nameless.

Pueblo Bonito (Bonito-Beautiful) has long been considered the most important ruin in the Chaco region, if not in the United States. Certainly it is the most famous. Its excavation

from 1897 to 1900 brought it into note and its name came to stand for the group. Because of the excavations, more of it is in sight than of any other and it has usually been the one selected for description by writers. Its vast size and the magnitude of its ruined walls make it most impressive. It may be doubted if in the great days of the Chaco it was distinguished among its neighbors for its beauty. Several others surpassed it in this respect. A glance at its ground plan shows it to have been without unity in design. It grew to its great proportions by successive additions that did not conform to any established plan. Its general form is that of a capital D. Its long diameter is 667 feet; the shorter axis 315 feet. It varied in its different parts from the one-story southern façade, to five stories in height along its northern side. This vast sweep of curving wall over eight hundred feet in length, still standing almost fifty feet high in places, is, to my knowledge, unmatched among ruins of residential architecture in the new world; nor can I think of anything with which to compare it in ancient old world architecture of similar purpose. About every style of masonry known to the Chaco is found in the walls of Bonito. Thirty-two kivas (circular council chambers, or sanctuaries) have been found in the course of the excavations, all in the interior of the building. Upward of 500 rooms were excavated and mostly refilled by the Hyde Exploring Expedition.

Bonito is only seventy feet from the canyon wall which here is a vertical rock, one hundred feet to the top of the first ledge. At this point, as in many other places along the canyon wall, a huge wedge-shaped mass of the sandstone has become detached by erosion. This towers threateningly balanced



CHACO CANYON: Kin Biniola.

over Pueblo Bonito. One vast section of it has actually been thrown down at no very distant time, breaking into masses many tons in weight, some of which were cast perilously near to the Pueblo walls. One can imagine the terror this must have caused the people if the place was inhabited when the shock occurred. The same thing has been happening for thousands of years in this canyon and will continue to happen as the work of nature proceeds. Small villages against the cliff lie under these fallen masses, whether covered before or after desertion no one can yet say. Herein may lie the secret of the abandonment of Chaco Canyon by the ancient people. They were not only prudent, but superstitious. It required mighty forces to cast down these great rocks. The Indian would readily sense

the displeasure of deific powers in such a disaster, and when so convinced, the works of centuries would be abandoned in a day.

A ledge of masonry reinforced with timbers was built under the balanced rock back of Bonito. It is often surprised that this was a childlike attempt to keep the cliff from falling; a device that would have no influence whatever in holding up that vast weight. The Navaho evidently so believe and from time immemorial have called the place Sa-ba-ohm-nei (place where the rock is braced up). But the wise Bonitans who knew enough to build stone walls that would stand through many centuries of exposure to the elements made no such mistake in judgment. These rock masses are eroded to the danger point by water and wind undercutting



CHACO CANYON: Wijiji.

them in the soft strata at the base. Protect them from such eroding by shoring up with solid masonry and the danger has been obviated in exactly the same manner that we today stop the deterioration of a heavy wall by shoring up at the base with concrete.

The nearest neighbor to Pueblo Bonito was Pueblo del Arroyo, an average city block to the west. It is much reduced but has some very beautiful masonry remaining. It stands beside the arroyo, now dry except in flood season, and in places has been cut into by the water. This is one of the smaller houses and as will be seen by looking at its ground plan, was a good example of the most prevalent Chaco Canyon type of building, which in general took the form of our capital

letter E. The order of growth probably was first the straight linear mass, represented by the back of the letter. When needed one wing was built on giving the building an L shape. Several of the Chaco pueblos remained in this form to the end. With the majority the other wing was added, and in some instances the central stem of the E. Whether this last member was added or not the extremities of the wings were usually connected by a curving front wall, or as in several of the larger pueblos by a series of one or two-story rooms, built on a sweeping curve, forming a fourth side of the building and inclosing a spacious court which in time was nearly filled with circular kivas. Pueblo del Arroyo has all these elements except the middle stem.

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It should be pointed out that this style of ground plan, (with the exception of the curved front which might well be copied), is now widely used in hotel and office buildings in modern American cities, being dictated by economy and efficiency as to light, air and space. The Department of the Interior building in Washington, if it had the central stem shortened and the curved front added would be in good Chaco Canyon style as to ground plan. The Chaeones would have spread it over more space, limited the height to four or five stories on the exterior, with a succession of terraces around the inner courts.

Chetro Kettle of the central group is nearly a quarter of a mile east of Bonito. By referring to the ground plan it will be seen that it varies from the type by having one of the wings of the E completely extended, the other only partially; the central stem is present and the sweeping curved front. As yet an accurate comparison of size with Pueblo Bonito can not be made for the reason that so much of Chetro Kettle is buried. The great curved front, not merely a wall as formerly supposed, but a part of the building two to three rooms wide and one to two stories high, is seven hundred feet in length—two average city blocks. It is entirely buried, showing only as a ridge of earth. The long north wall standing one to three stories above the surrounding sand with a full story buried beneath, is over four hundred fifty feet long. If one starts at the southeast corner of this structure, at the point where the excavations commenced, and follows its outer walls clear around to the point of starting, he must walk 1540 feet—between a quarter and a third of a mile. Here then was a community-residencee (an ancient apartment house)

which, if set down in a modern American city, would pretty fully occupy two average blocks. As a dwelling house, built by people for their own domestic purposes, I know of nothing to compare with it in the world—ancient or modern. Chetro Kettle is rich in the variety and beauty of its walls. The striking banded effects, produced by courses of heavy stone alternating with layers made up of fine laminated plates, are to be seen here at their best. This device, of both artistic and structural merit, is characteristic of the Chaco Canyon ruins, being used in only the most elementary way elsewhere.

Casa Rinconada, the remaining unit of the Central group, lies across the arroyo to the south. It was a great ceremonial chamber, sixty-six feet in diameter pertaining to the large Pueblos—a tribal sanctuary. Like all the kivas of the Chaco, it was circular in form. There are about it the ruined walls of probably thirty to forty rectangular rooms. In the walls of the great circular chamber at regular intervals apart, are thirty-two niches, twelve by sixteen inches, by fourteen inches deep, probably recesses for ceremonial objects. The chamber may have been an open arena without roof. Excavation will be necessary to determine the character of this interesting ruin in detail. It is significant that it is isolated from the large dwelling houses, in what may prove to be the necropolis of the community.

2. NEIGHBORING TOWNS.

These will be only briefly mentioned. Their ground plans are given, with photographs showing the present condition of the ruins.

Pueblo Alto is on the mesa north of the canyon, a little more than half a mile from Bonito. It consists of two



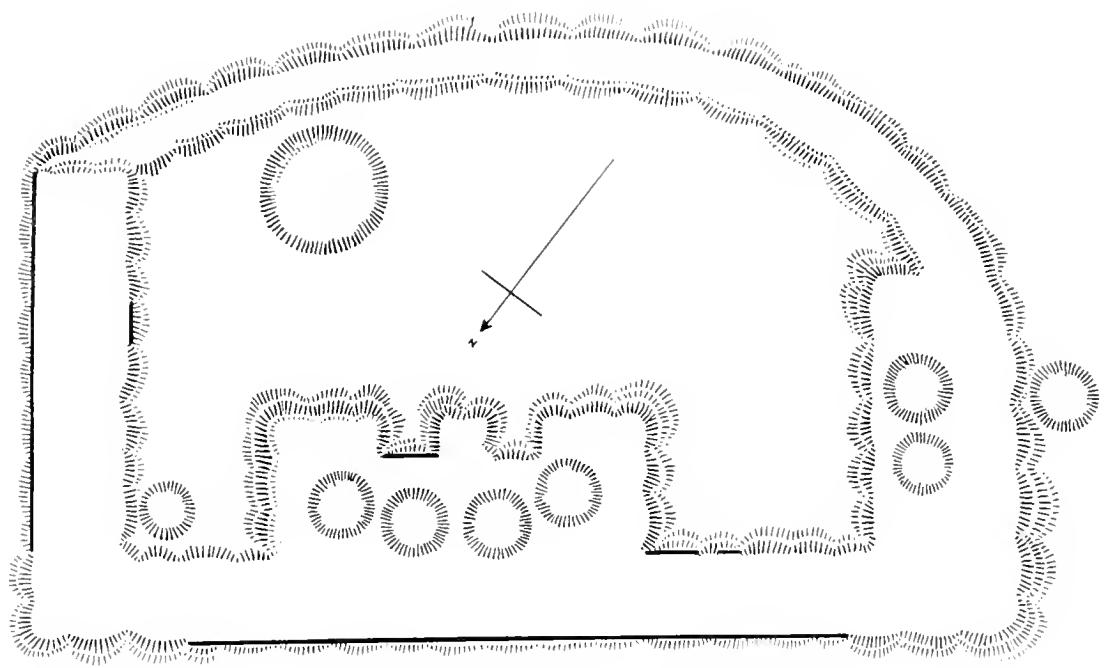
CHACO CANYON: Una Vida.

buildings, Alto Grande and Alto Chiquita. The former is the main one and is greatly reduced. Only a small per cent of the walls remain standing and not much of it is buried. The building stone was poor. The small house is in a better state of preservation.

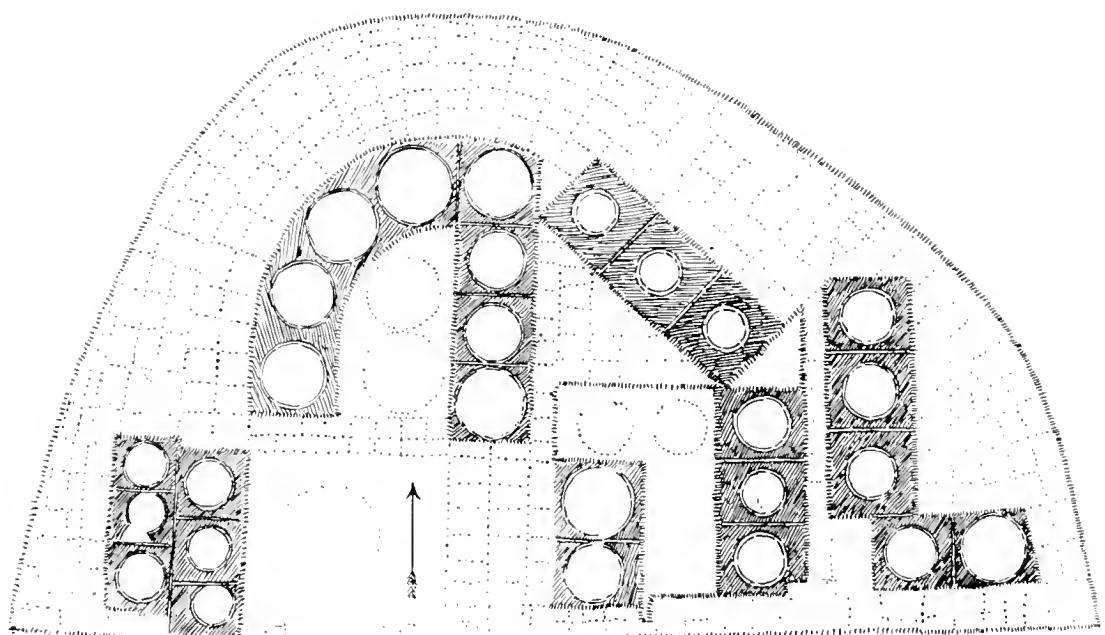
Tsin Kletzin (black wood, or charcoal, place) is a small ruin on the mesa nearly a mile south of Bonito. It has many interesting features, including an unusual ground plan. It has some excellent masonry in its walls. The fact that a point near this ruin could be seen from nearly every one of the Chaco settlements, even the distant outposts, suggests the possibility of this spot as an ancient signaling station.

Down the canyon a scant mile below Bonito is Kin Kletso (the Yellow House) and another mile further on Casa Chiquita (Little House). Both of these are small houses that never got beyond the early stages of development. No wings were extended from their main axes. Interesting masses of their walls remain standing.

Three miles below Bonito, on a high point south of the Canyon is Peñaseo Blanco (White Rock Point). It ranks almost with Bonito and Chetro Kettle in size and interest. In its ground plan it is a great ellipse, all its exterior walls being curved. It has been sadly vandalized and in some parts shows indications of having been vio-

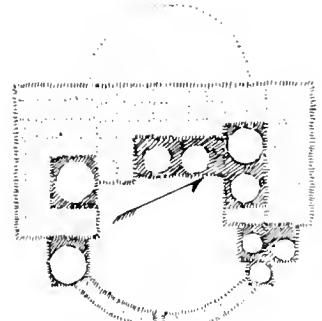


Surface Plan of Chetro Kettle.

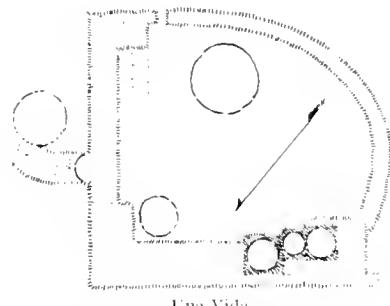


Ground Plan of Pueblo Bonito.

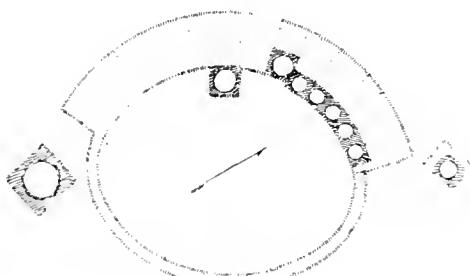
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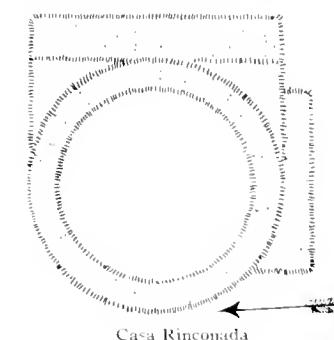
Pueblo del Arroyo.



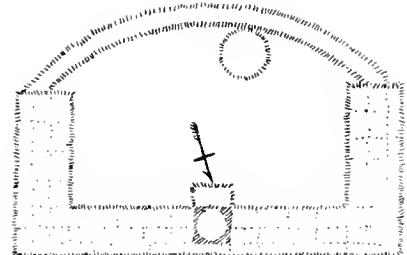
Una Vida



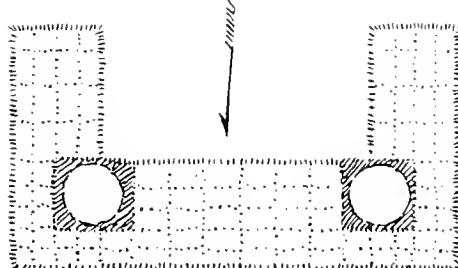
Peñasco Blanco



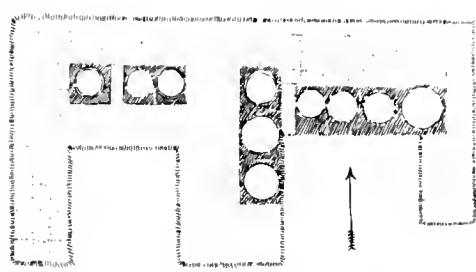
Casa Rinconada



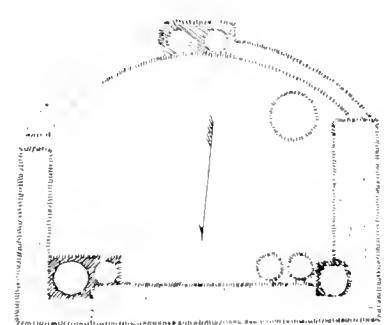
Hungo Pavi.



Wijiji.



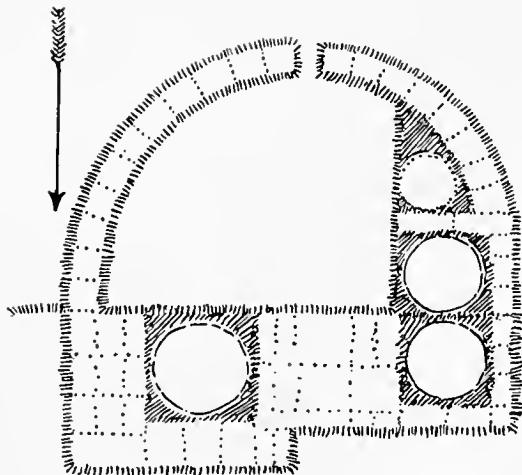
Kin Biniola.



Pueblo Alto

GROUND PLANS OF CHACO CANYON COMMUNITY HOUSES.

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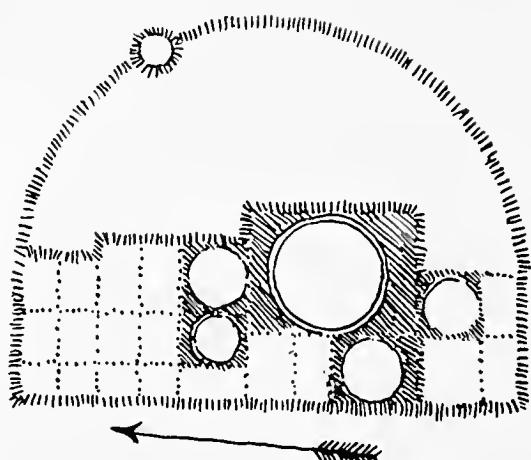


Ground Plan of Tsin Kletzin.

lently overthrown as by an earthquake. It displays every grade of masonry, some extremely poor, and some of the most substantial sort, with some of the finest examples of banded walls to be seen in the Chaco group.

Two miles above Chetro Kettle, close up to the canyon wall, is the ruin of Hungo Pavi (Crooked Nose?). It is one of perfect unity of plan, the E form, with both wings complete, central stem, and the wings connected by a curved front. The north wall stands thirty-feet high in places, and is built of small stone, closely and compactly laid. It lacks the ornamental effects that are so prevalent at Chetro Kettle. The whole building is dark brownish-red in color. One of the most interesting stairways to the mesa top, with which each pueblo was provided, is the one at Hungo Pavi.

A mile farther up the canyon where the two forks, Chaco and Fahada join, is Una Vida. The ruin is not well preserved; it contains much poorly built wall. Its situation is particularly interesting. Across the canyon to the southeast is the great round Mesa Fahada, a landmark for all the sur-



Ground Plan of Kin Klizhin.

rounding country. The Navaho call it Say-de-gil, the Sacred mountain. It is a cardinal point in Navaho mythology. Above Una Vida on a ledge about one hundred yards to the north west, is a circular ceremonial chamber of great size, only second to Rinconada above described, and one in the Court at Chetro Kettle.

Wijiji is a small ruin about two miles above Una Vida. It is perfectly symmetrical in its ground plan and has no unusual features. It is without the curving front wall. The main north wall is pierced with portholes in the second story, the apertures extending diagonally through the wall and alternating in direction from northeast to northwest. This may have been a device for archers in defending the place.

3. THE OUTPOSTS.

Pueblo Pintado is ten miles east of Wijiji, near the top of the continental divide where the Chaco originates. It occupies a high point visible from far distances and constitutes a valuable landmark in the desert. It is a large ruin, well preserved, and particularly important in being near the frontier of



CHACO CANYON: Casa Chiquita.

the Rio Grande pueblos. Much desert legendry centers about it and its walls exhibit interesting evidence of historic changes.

Kin Klizhin (the Black House), five miles south west of Bonito in a side canyon off the Chaco, is mainly a large tower-kiva, inclosed in the walls of a small pueblo. It could have accommodated only a small clan. Near by are the remains of interesting prehistoric irrigation works.

Kin Biniola (House of the Winds) is ten miles southwest of Bonito in a branch of the Chaco. It is one of the important ruins of the region, mostly above ground and well preserved. It is surrounded by interesting outlying sites and was well provided with agricultural

land. It was probably the center of a considerable population.

III. THE CHACONES AND THEIR CONTEMPORARIES

Let us now note the location of Chaco Canyon in the southwest and consider the relation of these communities to their contemporaries in the ancient southwestern world. Consulting the accompanying map, showing the distribution of sedentary population in the centuries of great building activity antedating the coming of Europeans to America, it is seen that this large culture province was composed of five sub-areas which correspond to the principal drainage basins of the region, viz: the Rio Grande on the east side of the



CHACO CANYON: Pueblo Alto.

continental divide, the San Juan, Little Colorado and Gila on the western slope, and the inland basin of Chihuahua. This region, a thousand miles north and south by eight hundred east and west, was one physiographic area. That it became in course of time a culture area that was co-extensive, speaks clearly of the coercive influence of environment upon human society.

The groups of population that are indicated may be considered contemporaneous. This must not be taken to mean exactly synchronous periods, but construed in the newer historic sense in which chronology has become less important and evolution the dominant factor in human history. A difference of a century or two in time is not taken into account in this use of the term contemporaneous.

Chaco Canyon is in the San Juan drainage near the southern rim of that basin, in southwestern New Mexico, one hundred miles in an air line slightly north of west of the capital of the state, Santa Fe. It is sixty-six miles north of the Santa Fe railway at Thoreau, seventy south of the Denver and Rio Grande at Farmington, and one hundred and fifty miles northwest from Albuquerque. These are the principal points from which the place may be reached by passable wagon roads.

In the days of the Chaeones neighbors were far apart. To the northwest a hundred miles were the cliff dwellers of Mesa Verde; a hundred miles slightly west of south were the forebears of the "Seven Cities of Cibola," the ancient Zuni towns. Within this circle were numerous minor settlements, as those

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along the San Juan seventy miles north, Canyon de Chelly, fifty miles west, and isolated outposts of small population here and there in every direction. About a hundred miles west were the ancestors of the ancient Hopi; the canyons on both sides of the lower San Juan basin were inhabited by cliff dwellers; the Little Colorado valley was the seat of many villages. In the Rio Grande drainage the communities were forming which developed into the settlements of Jemez, Taos, Pecos and Gran Quivira. In southern New Mexico the people of the Mimbres lived, and along the Gila almost from its headwaters in New Mexico to its mouth in Arizona were settlements of cliff dwellers when geographical conditions so directed, and mesa and valley towns like Casa Grande in the level flood plain. Five hundred miles away in Chihuahua were the populous districts of Casas Grandes, Cave Valley and the cliffs and canyons of the headwaters of the Yaqui. All these may be considered the contemporaries and cultural cognates of the Chacones. It may be reasonably supposed that 1500 miles to the south on the Mexican plateau the pre-Aztecán towns were flourishing; that in Central America, the earlier Maya communities of Yucatan and the temple cities of Guatemala and Honduras were in their prime, and that in far-away Peru the Incas were running their course.

It must be remembered that chronological exactness is not claimed for the above suppositions. It is an impression gained by a study of all these places. That there was an epoch of great building in America from Colorado, Utah, Arizona and New Mexico to Peru, extending over several centuries and finished long before the European invasion is an hypothesis that is advanced

with some confidence. It assumes that the period originated with the establishment of the sedentary communities over this vast region, all of which invited this mode of life as the great plains with their countless buffalo herds, the temperate forest and mountain areas with abundant game and fish, and coast regions with bountiful resources of sea food, would not. Where subsistence was derived mainly from the soil, and corn was the chief product it became a matter of vital interest to the people to secure land in permanence and insure its water supply and build permanent structures for residence, defense and religious practices.

There is a similarity of resources throughout this entire region. It occupies the cordillera, with its principal foci of population in high altitudes with the exception of where the continent narrows down to the connecting strip between the two Americas, and the Maya built their towns as far down the slopes as sea level. From its northern to its southern extremities corn was the common factor of cultural evolution, as metal was in Europe. With the exception of the mid-tropical region it was necessary to farm by irrigation, rainfall being too unevenly distributed over the seasons to insure germination, growth, fertilization and maturity of corn and other food crops. The conditions of climate and subsistence were sufficiently alike to produce throughout a general type of social structure, discernible in the building of the towns; and a religion based upon the Indian's view of nature which was practiced with great zeal. Pottery making and weaving of fabrics were arts that were generally cultivated.

So a building culture came into existence in localities that invited permanence. The students of Southwestern,

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Mexican, Central American and Peruvian archaeology have tentatively assigned to the sites under investigation an antiquity of from one to two thousand years. During this epoch the energies of the people were thrown into building, not altogether out of need for housing but as a development of religious activity. For example: in the town of Chetro Kettle, now being excavated, the indications are that not less than fifty kivas (sanctuaries) will be uncovered. From the top of the pyramid of the sun at Cholula, Mexico, the sites of not less than ninety temple-pyramids may be seen. The period ran its course and was far into its decline when America was invaded from Europe. This decay would have been easy to account for had it not set in until after 1492. The shock of the European conquest could not fail to radically change the direction of the energies of the people. It would give them a new and dominating concern which would modify their entire history. But the movement reached its apex centuries before. It would seem that it simply ran its course and passed naturally into decline as did the epoch of cathedral building in Europe in the middle ages, and as such exuberance usually does.

In Chaco Canyon the range of activity was necessarily small, so that energy not employed in food production went into religious ceremonies, building, and ceramic art, all rather closely integrated. The result was such a piling up of architectural monument as has rarely occurred in the world. Lieut. Simpson estimated that in the construction of Chetro Kettle not less than thirty million pieces of stone had been quarried, transported, shaped and laid in the walls. We now know that

he might more accurately have made his estimate fifty million, so much more of the town being buried than he supposed and in a great part of the walls there being an average of eight hundred pieces to the square yard instead of the four hundred and fifty counted by him. In addition to this, the thousands of logs, poles and slabs that had to be cut in distant forests, transported by man power, prepared with stone tools and built into the structures; the tons upon tons of mortar that had to be made—altogether it represents a prodigious task for the rather small population of Chetro Kettle. This, it must be remembered, was repeated proportionately in each of the twelve large communities of the Chaco Canyon, and an unknown number of small villages. And it was no unwilling work under the lash of priestly or kingly task masters; the American Indians were never so ruled. It was the spontaneous, perhaps intuitive, impulse of a virile people, comparable to the heaping up of great mounds far in excess of actual needs, by insect communities. Other examples might be pointed out of the excessive activities of the human species as the building of the earth mounds of the Mississippi valley, the Egyptian pyramids, the Great Wall of China and the European cathedrals of the middle ages. A parallel to it is seen in the present-day piling up of wealth beyond the needs or possible uses of accumulators. The endless repetition of money-making transactions characterizes our commercial age of today, which is being lived as unconsciously to the majority of people, so far as its real meaning is concerned, as was the building millennium of the aboriginal Americans in their time.

School of American Research, Santa Fe, N. M.

THE EMERGENCE OF CHACO CANYON IN HISTORY

By LANSING B. BLOOM

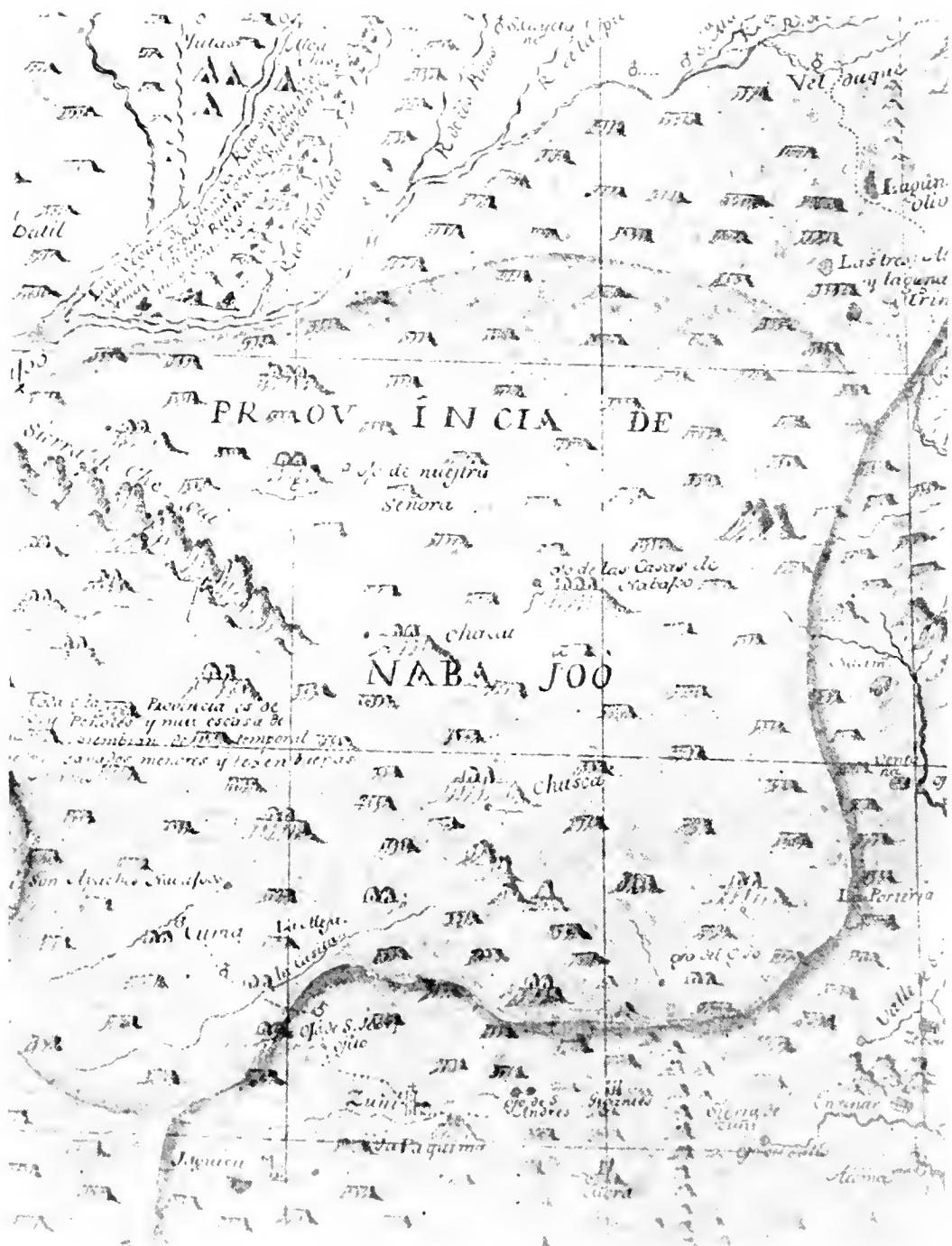
THE TERM "Chaco" is today restricted in usage to the canyon which bears that name. Historically, however, it was of much wider significance, designating at least a large part of the drainage area in which this canyon with its mysterious and wonderful ruins is the central feature. Whether, as originally applied, it included any of the country north of the canyon is not known, but it did cover the mesa, or tableland, lying north of Mt. Taylor and extending from the continental divide westward for many miles.

Whether the name of this area has come down from antiquity or simply from early Spanish times cannot, unfortunately, be stated definitely. The term "*Chacra*," now associated with the mesa above indicated, is a Spanish word meaning "a house of the field" and no doubt refers to the Navaho hogans which, from earliest historic times, were scattered over this region. The 2nd report of the U. S. Board on Geographical Names (1890-99) defines "Chacra: (not Chaca nor Chaco) Mesa in Bernalillo Co., New Mexico." Maps and manuscripts of the 18th century and even later do not use either the word *Chaco* or *Chacra*; instead we find the terms Chaca, Clusea, "la mesa de Chaca," Chacat, and various references to the Navaho occupants of the region.

A petition dated 1761, for example, for a grant in the Rio Puerco valley, recites the western boundary asked as "la sierra alta donde siembran los

Apaches Nabajoses." Another petition of 1766 drew forth the comment by Gov. Velez Cachupin that the petitioners might have joined the new settlements of San Miguel de Laredo and San Gabriel de las Nutrias (also in the Puerco) but they doubtless feared to do so as these were "frontier settlements" and they lacked courage, preferring to register for pasturage "in the peaceful region of the Navajo country;" but he made the grant, on condition that the natives of that district did not object and permitted them the use of their pasture grounds, they on their part to endeavor not to injure the said Apache Indians. The commissioner, named by the governor to investigate the merits of this petition, reported among other things: "In regard to whether the Navajo Apaches have planted, or now plant, upon the land applied for, I state that I have seen in a branch of the little valleys scattered here and there a few corn stalks, but I have never observed that the Apaches lived near these small patches of corn, but they mostly make their huts, owing to their dread of the Utahs, distant and on the highest and roughest parts of the mesas."

A petition of 1767 has similar reference to "the fields which the Apaches de Navajo are accustomed to plant." Another, of 1768, asks for lands "uncultivated, unsettled, situated on the slope of the Navajo country," and recites as northern boundary "a white mesa called the Mesa de Chaea." And still another, encroaching on the Navalio



Map 592, Library of Congress

SECTION OF A MAP BY DON BERNARDO MIERA Y PACHECO, dated Jan. 3, 1777

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country and involving a spring called San Miguel, asserted that, "altho some small parties of Apaches of said province are accustomed to live at said spring, this will not prevent them from so doing, but will rather serve to conciliate and gratify them, and contribute to their quietude whilst in our lawful friendship and good relations." The commissioner in the last case found no Navaho Apaches at the spring, but was told by other Navahoes that "usually when out hunting a few come to reside a short time at said spring."

All the above grants were in, or west of, the Rio Puerco valley and north of Mt. Taylor, and they show beyond question that "the Chaco" was then in the Navaho country. In fact, it always has been. Excavations of the past season have uncovered typically Navaho cists, such as are today used by this people in parching corn, and they appear at levels in the Chetro-Kettle ruins which certainly antedate considerably the entrance of the first Spaniards in New Mexico.

How, then, did the word "Chaco" become attached to this region? If we identify it as a Spanish word, it is of South American origin and means the "circle formed by Indians in hunting the *vieña*." Describing the linguistic stocks of "the Gran Chaco" in South America, Brinton states that the word "Chaco" is properly *chacu*, a Keehua word applied to game driven into pens, and he cites Lozano as authority for its metaphoric use in reference to the numerous tribes driven from their homes into the forests. Similarly Bandelier, discussing the communal character of hunting as practiced by Pueblo Indians, says: "What in Peru has been described as the 'Cha-cu,' or great hunting expeditions of the Incas, could be witnessed in New Mexico as late as

this century," and he goes on to speak of the periodical "rabbit drives" as a survival of such communal hunting.

It is known that certain of the early Spaniards who came to New Mexico had had previous acquaintance with South America. Governor Penalosa, for example, who held office from 1661 to 1664, was born in Peru. He paid official visits to Zuñi and to Moqui, and he must have skirted close to the region now known as the Chaco, if he did not actually cross it; but what similarity to the Gran Chaco he, or any other Spaniard, could have seen sufficient to apply this name is certainly not clear. If the word is of South American origin, the only reasonable theory would seem to be that the author of the name had been witness to an impressive, spectacular drive of game by the Apaches de Navaho—not on horseback and with muskets, but afoot and with only their primitive weapons, as described by such early writers as Villagra and Torquemada.

It is probable, however, that "Chaco" is the Hispanicized form of some word found locally. This is suggested by the variant forms "Chaca" and "Chacat," both of which appear earlier than "Chaco." Indeed, it is an interesting fact that the spelling "Chaco" is not found previous to 1849, though of course this form may have been used long before that date.

Doubtless no Spaniard of his time was better informed regarding the "Provincia de Nabajoo" than Don Bernardo Miera y Pacheco, who accompanied Padres Domingues and Escalante on their exploring expedition of 1776, and who subsequently drafted the map which accompanied their report, a section of which is shown herewith. "Formerly chief alcalde and war captain of Pecos and Galisteo," he was

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commissioned in 1761 by Governor Tomás Velez Cachupin to investigate the merits of a claim to what is now known as the Lagunitas Grant. Again, in the summer of 1769, his name appears as a witness in the papers relating to the Agua Salada Grant. Both of these grants lay in the valley of the Rio Puerco, next to the frontier of the Navaho Province, and in all such grants is evidence of some knowledge at least of the country beyond that frontier. It is doubtful, however, whether Miera y Pacheco ever actually saw the pueblo ruins in Chaco Canyon, as the journey of 1776, while it completely encompassed the Navaho country, yet crossed only the southwestern part of it; and moreover his map particularly makes the ruins of the Mesa Verde area, whereas here it indicates simply hogans with accompanying springs as "Chusca," "Chacat," and "ojos de las casas de Navajoo."

"Chusca" as here used is probably of Navaho origin rather than Spanish, but "Chacat" is not. Yet the latter seems a more archaic form of "Chaca," and this in turn could readily have been modified into the variants "Chacra" and "Chaco." That "Chaca" was not considered an adjective by the Spaniards is evident by the reference in the papers of the Ignacio Chavez grant to the high mesa west of the Rio Puerco as "una Mesa Blanca que comunmente llaman la Mesa de Chaca" (a White Mesa commonly called the Mesa de Chaca.) And in passing it may be said that the word "white" in this phrase indicates the Navaho origin of the name "Chusca" given by Miera y Pacheco to approximately the same part of the Navaho country. But as to "Chacat" and its derivatives all that can be affirmed is that they are not Spanish or Navaho, but presumably have been

transmitted through the Navaho from some other Indian source. Whether any linguistic evidence of historic value along this line can be secured from Zuni, Moqui, Jemez, or elsewhere, is yet to be ascertained.

The field of legend and tradition likewise gives evidence which is chiefly negative. The Montezuma legend is certainly an anachronism, and the tradition of the origin of the Aztlan, whatever historic fact may underlie it, cannot be connected with the pueblo ruins of the San Juan drainage if present indications are corroborated by subsequent findings in the research which is now being carried on. The cultural evidence thus far secured shows relation of the builders of the Chaco Canyon pueblos with the Pueblo Indians in New Mexico rather than with any people of Uto-Aztec stock; and the somatic data presented by Louis R. Sullivan in the October number of the *Anthropologist*, altho tentative, is an indication in the same direction.

Because of a curious similarity to the name "Chaca" it may not be out of place here to give a little of the Aztlan tradition as quoted in "Puchas His Pilgrimes" from the Jesuit writer, Acosta. The second settlers in Mexico, he says, were the Navatalcas (Nahualtas) who "came from other farre Countreyes, which lye toward the North, where now they have discovered a Kingdome they call New Mexico. There are two Provinces in this Countrey, the one called Aztlan, which is to say a place of Herons; the other Tuculhuacan, which signifies a Land of such, whose Grandfathers were divine. The Inhabitants of these Provinces have their houses, their lands tilled, Gods, Customs, and Ceremonies, with like order and government to the Navatalcas, and are divided into seven Tribes

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or Nations: and for that they have a custome in this Province, that every one of these Linages hath his place and private Territorie, the Navatacas paint their beginning and first Territorie in figure of a Cave, and say that they came forth of seven Caves to come and people the Land of Mexico. . . . By the supputation of their Bookes, it is about eight hundred yeeres since these Navatacas came forth of their Country, reducing which to our accompt, was about the yeere of our Lord 720. . . .

"These seven Linages I have spoken of, came not forth altogether: the first were the Suchimikos, which signifie a Nation of the seeds of flowers. . . . Long time after came they of the second Linage called *Chalcas*, which signifies people of mouthes, who also built a Citie of their name. . . ."

The same form appears in Clavigero's *Historia Antigua de Méjico* in the name *Chalcatzin*, whom he lists as the second of seven chiefs under whom the Toltecs began, in 596 A. D., their migration from the "kingdom of Tollan," lying northeast of Nuevo Méjico; but unless the pueblo-builders of "Chacat" had some affinity with the ancient Uto-Aztecans there can be no significance in these similarities.

The earliest reference to an actual visit to the Chaco may be that given in Brinton's "American Race": "When, in 1735, Pedro de Ainza made an expedition from Santa Fe against the Navajos, he discovered tribes dwelling in stone houses 'built within the rocks,' and guarded by watch-towers of stone. The Apaches still remember driving these cliff-dwellers from their homes, and one of the Apache gentes is yet named from them, 'stone-house people.'" This is more applicable to the buildings in the Canon de Che-gui (now

spelled Chelly), but such an expedition might well have crossed the Chaca Mesa and perhaps visited the Chaco Canyon. Yet the maps of Miera y Pacheco, forty years later, indicate no acquaintance with these impressive ruins, and no reference to any of them is recorded until 1844. The Navahos were thoroughly respected by the Spaniards and Mexicans as lords of their own country, and even in the 18th century they were by far the better equipped, both in arms and horses. In 1778 the Spaniards of New Mexico could report only 84 serviceable muskets and 8 guns, one of which had no carriage.

To Gregg must be given the credit of having introduced the reading public to the Chaco. His "Commerce of the Prairies" was published in 1844, after he had had some nine years' experience in northern Mexico. Discussing various ruins of the southwest, he gives the following with reference to Pueblo Bonito and the other ruins of this area: "There is sufficient evidence in the ruins that still exist to show that those regions were once inhabited by a far more enlightened people than are now to be found among the aborigines. Of such character are the ruins of *Pueblo Bonito*, in the direction of Navajo, on the borders of the Cordilleras; the houses being generally built of slabs of fine-grit sand-stone, a material utterly unknown in the present architecture of the North. Although some of these structures are very massive and spacious, they are generally cut up into small, irregular rooms, many of which yet remain entire, being still covered with the *vigas* or joists, remaining nearly sound under the *azoteas* of earth; and yet their age is such that there is no tradition which gives any account of their origin. But there have been no images

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or sculptured work of any kind found about them. Besides these, many other ruins (though none so perfect) are scattered over the plains and among the mountains. What is very remarkable is, that a portion of them are situated at a great distance from any water; so that the inhabitants must have depended entirely upon rain, as is the case with the Pueblo of Acoma at the present day."

Col. A. W. Doniphan, in his expedition into the Navaho country in the fall of 1846, seems to have traversed what is now called "Chacra Mesa." After receiving advices from Major Gilpin who had ascended the Chama River and entered the Navaho country from the north, Col. Doniphan started out from Cibero and marched for two days toward the sources of the Puerco River, into "a district of country occupied by that canton of Navajoes of whom Sandoval was chief." His company then traveled over "a valley country in a westerly direction—gently rolling hills, rocky bluffs, bench lands, then crags and bleak knobs, and then barren naked giant masses of gray granite and dark basalt rising on the right, and a heavy forest of pines and cedars, always verdant, spreading over the lowlands to the left. The surface of the country continued uniform for the next two days' march . . . to Bear Spring." If this route took him down the Chaco Wash, he must have seen many of the ruins; it is probable, however, that he bore to the west before he had gone sufficiently to the north.

Shortly before this, Captain Reid, of Doniphan's command, had gone on a mission into the Navaho country with only thirty volunteers; but the general direction which he took was first west and then north. The author of "Doniphan's Expedition" states that the New Mexicans were amazed at the

temerity of Capt. Reid's proceeding, but the Navaho chief, Sandoval, proved a reliable guide; "besides, the New Mexicans have but a very limited knowledge of that mountain country, never departing from their settlements through fear of the Indians."

To Lieutenant James W. Simpson is due the first account of the Chaco ruins in any official report, and it is worthy of mention also that he was the first to use the spelling "Chaco." He was connected with the corps of topographical engineers, and in August 1849 he accompanied Governor John M. Washington on an expedition to the Navaho country, which started from Jemez and by way of the Nacimiento struck west to the head of Chaco Canyon. His descriptions and illustrations of Pueblo Pintado, Wi-jiji, Una Vida, Hungo-Pavi, Pueblo Bonito, and others are not only interesting but they are especially valuable because of the data they give for comparative study of the same ruins today.

At some time during the period 1850-57 occurred what may be considered the first scientific reconnaissance of the Chaco ruins. L'Abbé Em. Domenech, who was both an apostolic missionary and a member of the Geographical and Ethnographical Societies of France, returned to that country to interest others in his "beloved savages. One result of his seven years of travel and investigation in the United States was the publication of two works, and in "The Great Deserts of North America" is reference to these ruins.

This writer defines two roads from Santa Fe to Zuni, diverging at Santo Domingo: "one passes northwest, traversing the Navajos country." After fording at Santo Domingo, the traveler goes down the Rio Grande to the mouth of the Jemez River, then up that stream to Santa Ana, San Isidro, Jemez, and to

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the thermal springs and ruined Spanish mission 12 miles above that pueblo. "Going still deeper into the western solitudes the ruins increase in number. The first are those of the Pueblo Pintado, in the Sierra de los Mimbres, then those of We-je-gi, from whence you also perceive magnificent mountains, rocks piled one above the other, truncated cones, natural columns broken, and plateaux overgrown with cedars and pines. It is there that the desert truly appears in all its grandeur. Northwest of the Pueblo of We-je-gi is situated the Mesa Fachada, which is a very vast tableland, as smooth as a lake, and whose boundless horizon reminds one of the immensity of the ocean. You next enter the canyon of Chaco; on the northern summit of this deep glen are the ruins of eight other pueblos, lying at a distance of nine miles and a half from each other; judging from their dimensions, the principal ones would be the pueblos of Hungo, Parie, Chetro, Kettle, Bonito, del Orroyo, and Penasca Blanca. The heart saddens at the sight of so many deserted towns which time is daily demolishing since their extinct populations lie smouldering in their silent graves." The misrendering of some of the above names must have been an oversight in proof-reading, as they are correctly given later in the same volume.

In the year 1858 several autographs by members of "Co. E, R. M. B." were added to the pictographs which had been left on the walls of the canyon by its ancient inhabitants. This was a year of serious trouble with the Navahoes, whom the Mormons were asserted to have supplied with firearms, and troops were brought in from abroad; but what unit "R. M. B." represents cannot be stated.

With the printing of the accounts of Gregg, a prairie-trader, of Simpson, an army officer, and of Domenech, missionary and scientist, Chaco Canyon and

its ruins may be said to have emerged from the oblivion of centuries. Since their time, many have been the adventurer, soldier, trader, and scientist who has either gazed on their walls with merely curious eye or felt his imagination quicken as he stood before the stilled heart, as it were, of a civilization which had hushed into silence far out in the plains, many miles from the hurrying, resounding world as he himself knew it. Merely to name over the writings which have resulted from the impressions thus received would necessitate a bibliography of considerable length; in addition to those already mentioned, it would needs include the names of Bell, Bickford, Cope, Cushing, Hardacre, Hewett, Holtzinger, Jackson, Loew, Lummis, Matthews, Mindeleff, Morgan, Pepper, Powell, and Putnam.

Once only since the coming of the Spaniard has the busy, commercial world of today crowded in upon the Chaco. From 1896 to 1902 the Hyde Exploration Expedition established at Pueblo Bonito the headquarters of an extensive trading enterprise. During this period great lines of freighters were constantly pulling in from Gallup or Thoreau, and others went out to the minor trading posts over the Navaho country; and Bonito itself (or Putnam, as the post-office was called) was a swarming hive of traders, Navahoes and other Indians, cowboys, adventurers, and an occasional scientist or investigator. But that time has long since past, and nothing remains of it all except a little store which is maintained by its owner simply for the benefit of his sheep-herders who winter their flocks in that neighborhood. The Chaco has dropped back into the brooding silence of centuries, ready to welcome those who come to learn the secrets still hidden within its ruins.

Santa Fe, N. M.

ECONOMIC RESOURCES OF CHACO CANYON

By WESLEY BRADFIELD.

IT IS BELIEVED that the natural economic resources of the Chaco Canyon region, available to the inhabitants of its prehistoric pueblos, varied materially from those of the present day. The water supply was the foundation of the whole economic life. Upon the determination of the source and quantity of this water supply rests the solution of many problems connected with the past history of these people, of whom we have as yet but little knowledge.

Today, wells have to be dug to furnish sufficient water to enable this territory to be used as a winter range for sheep. The fall of snow with what water is available, is insufficient. In spring and summer the rains are too light to provide water enough for more than a very small number of animals. There are five or six springs within the region, each of which supplies only enough water for as many Navaho families.

The great Chaco Wash, which carries water only after heavy rains, except in an underground flow, and which drains this fertile canyon, has been formed by erosion within the last few generations. It has broken through the deep clayey soil of the canyon floor, into the underlying sand stratum. It is from fifteen to thirty feet in depth, and from fifty feet to one-fourth of a mile in width in its lower course. At the present time the erosion varies with the intensity of the periodic rains throughout the upper drainage area and along its tributaries. Visible effects of this erosion have greatly increased within the last twenty

years. This Wash has become the great drainage canal of the whole valley, and deprives the soil immediately adjacent to it on both sides of the canyon of a great part of its underground seepage water. The Russian thistle and other desert plants abound. There are occasional bunches of grass, and sometimes wild sunflowers grow in the low shallow spots in the upper part of the canyon.

The character and number of trees growing in the region is strikingly seen by going from the upper to the lower parts of the canyon. They tell an interesting story and are a valuable record of the change in water conditions through the succeeding centuries. In the upper part of the canyon, there are scattered slow-growing yellow pines and a fair stand of cedar and piñon on some of the mesas. The cedars and piñons extend perhaps nine or ten miles down the canyon, more especially on its eastern mesas. Then, for four or five miles, one may find only scattered specimens, until, on the mesa's rim south of Chetro Kettle, there remain two lonely yellow pine sentinels which are barely able to exist. Below Chetro Kettle and Pueblo Bonito the last remnants of the stumps and roots of once flourishing cedars are now carefully hunted for firewood. The last of the poplars save one, which stood below Pueblo Bonito twenty years ago, has disappeared, and one must go eight miles above Chetro Kettle to find the very last guard of poplars now slowly dying from lack of moisture.

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Whether the present desert condition of the region originated in a rapid denudation of its tree growth, or was accomplished slowly by gradual denudation accompanied by continual light rain-fall through a period of years can probably be determined by further study throughout the whole territory in question. However, the evidence thus far obtained points to mesas covered in centuries past with a reasonably good stand of cedar, piñon and yellow pine; to a canyon floor covered with abundant grass in its meadow-like openings among flourishing stands of yellow pine and poplar; to a naturally conserved abundance of soil moisture; to flowing springs; and to a small running stream that had not yet formed the great Chaco Wash. It seems probable that in the centuries past water existed in plentiful supply for each of the fifteen pueblos of the region.

Today, with the exception of rabbits and quail, the game animals which furnished a great part of the food of the people are practically extinct, and one must travel several days' journey on foot to find the natural feeding grounds of the larger game. Evidences of abundant game, however, have been found in the limited excavations of the past season. Bones of the buffalo, elk, deer, mountain sheep and bear, together with those of the smaller animals, varying in size from those of the dog or wolf to the squirrel have been found. Much of the bone material obtained has not yet been fully identified.

Of vegetable foods, a small-eared corn must have been the staple. Squash seeds, piñon nuts and beans were taken out of many of the rooms. Small bundles of plants and roots of various kinds, as yet unidentified, were recovered. These compactly tied bundles may have had a food value, or may

have been used for other purposes. At the present time the Navahos of the same region gather a yellow-flowered plant, which matures in late summer, tie the twigs and leaves into small bundles and use it throughout the year for brewing "Navaho Tea."

From the character of the ashes, both in the great refuse heap to the east of Chetro Kettle and the debris removed from the rooms, wood was the principal fuel in common use. There are traces of coal ash but not enough has yet been found to warrant an assertion that the people used coal for fuel to any great extent. This point will be cleared up as excavation progresses. There is a heavy outeropping of coal on both sides of the canyon. One long used modern tunnel which extends for over one hundred feet into the south canyon wall one mile below Chetro Kettle runs through a vein seven feet thick. The coal used this summer at the excavation camp was obtained one-half mile nearer camp from the exposed face of the same vein. If the people of Chaco Canyon understood the use of coal there was enough within a stone's throw to last them for centuries.

Clothing material thus far obtained is a negligible quantity. A few strands of twisted yucca, rabbit fur entwined with twisted fibre; and one finely woven sandal with a cord to pass over the great toe and other cords to tie the sides and heel to the ankle are the principal finds. Without doubt they practiced weaving of fine fabrics and the use of animal skins for clothing, but these inferences must be furtlier developed.

There was great abundance of excellent building material. Massive sand-stone cliffs form the canyon walls. The greater part of this is one solid mass which is constantly weathering and falling to the canyon below. On top of

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the mesa above Wijiji one may find large quantities of weathered laminated sandstone capping the canyon walls. This is identical with that used in the greater part of the excellent masonry work of the Chaco Canyon pueblos, and was abundant everywhere throughout the region. Adobe for mortar and plaster was found in every pueblo door yard. The ceiling beams or vigas were principally of pine. These vary from eight to fourteen inches in diameter at the small end and also vary in length with the sizes of the rooms in which they were used. On the lower floor of an excavated room in Chetro Kettle were found three large logs with squarely cut ends, one of which measured nineteen inches. In this day native timber of every kind with which to build these pueblos could not be obtained within thirty-five to forty miles, and for the smooth, gradually tapering logs that are found in the ruins indicative of growth under most favorable forest conditions, it would be necessary to go to the mountain forests many miles farther away.

In building floors smaller pine poles, and in many cases poplar, were laid across the heavy vigas. On these rested the split slabs of cedar often six inches wide to six or eight feet long, closely packed straight rods a half inch in diameter, or long grasses in a heavy thatch. Over this was placed the pure

clay which was often intermixed with cedar bark to form a good binding element. Small poles of pine, cedar or cottonwood were used over the doorways and window openings. For reinforcing, poles and small logs of pine or cedar were imbedded in the walls during the course of erection. One can but conclude that the supply of timber for construction purposes, no matter where its source, was indeed plentiful.

Clays of various degrees of purity, and of varying colors can be found on the mesas nearby as well as in the canyon. These will be ultimately tested to determine their pottery making possibilities. Red ochre is found in small deposits throughout the region, but more especially in the lower part of the canyon. Red pigments do not seem to have been used extensively in coloring or decorating pottery though some red is found. Obsidian and flint flakes are not abundant, but material of this character was used to make cutting edges, arrows and spears. It may have been obtained by barter, but probably was derived from the mountains to the northeast where it is to be had in unlimited quantities.

Such, briefly, were the natural resources of Chaco Canyon and the adjacent territory available for the uses of the people in the days of their great activities.

Santa Fe, N. M.



WHAT THE POTSHERDS TELL

By KENNETH M. CHAPMAN

MUCH of the artistic impulse of mankind has been expended upon the making and decoration of useful objects so perishable or fragile that they are often destroyed before their service has well begun. Ever since

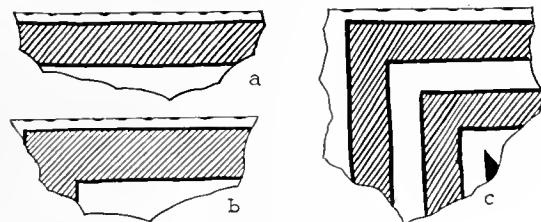


FIG. 1.

primitive man added ceramics to his list of accomplishments, the breakage of pottery must have been one of the household's most serious economic problems.

One needs but walk over the shard-strewn site of an ancient pueblo ruin to realize fully the great waste of time and effort in providing for the simple culinary needs of a primitive community. Large storage jars, hidden in some safe corner of a room may have outlived the genera-

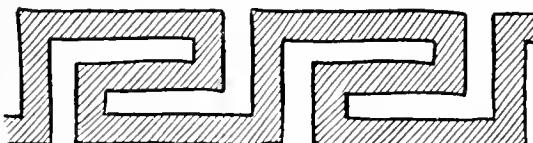


FIG. 2.

tion of their makers; but water jars and canteens, pitchers and dippers must soon have met the fate of the proverbial pitcher "that goeth often to the foun-

tain." Food bowls, whose rightful place was upon the floor, must have been even more liable to accident.

But though the fragility of pottery gave it so little permanence, it tended to perfect the art by making necessary the continual production of new ware to replace this steady loss, and thus ceramic art grew to be one of the ancient Pueblo woman's highest accom-

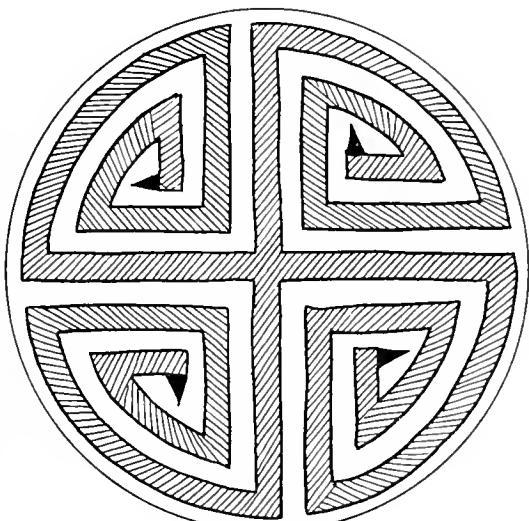


FIG. 3.

plishments. So breakage must have been taken as a matter of course; the fragments were gathered up in the day's sweepings and thrown upon the communal refuse heap which grew to be a depository of countless shards representing each successive period of the pueblo's growth.

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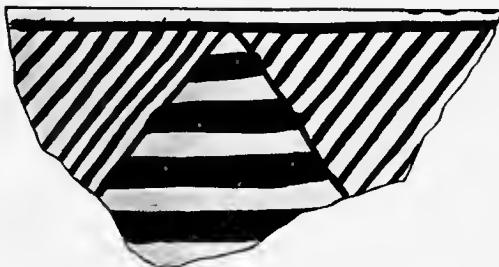
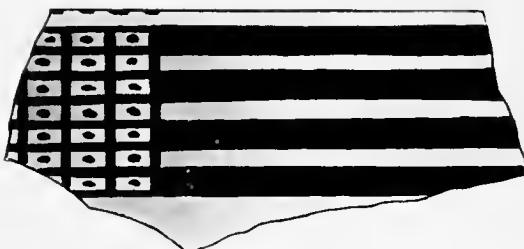


FIG. 4.

These shards taken from the stratified deposits of refuse mounds afford the best evidence of the development of a pueblo's ceramic art. Indeed, they may be the only record of earlier types. The custom of burying pottery with the dead may not have prevailed, and the ware recovered from the ruins of the building itself may represent only the period immediately preceding its abandonment.

Perhaps no group of ancient pueblo ruins has a more extensive series of refuse mounds than that of Chaco Canyon. The large mound of Chetro Kettle, which was trenched during the excavation of 1920, proved to be made up of a clearly stratified deposit fully fifteen feet in depth. A thorough test of its stratigraphy will be an important factor in determining the nature of the community's growth. However, this study need not be confined entirely to

mounds, for as the excavation of the plaza proceeded it was found that many abandoned kivas had served as pits for the deposit of refuse in which shards were strewn by thousands. At the close of the season's work it seemed advisable to make a test examination of the material from one kiva. For this purpose the large collection from kiva No. 11 was chosen. No appreciable difference was found in the types of ware separated from four successive levels, so this deposit may be taken to represent but one period in the life of Chetro Kettle. The test may therefore be considered as a study of the various types of ware of that one period.

The potsherds were first separated into ten distinct classes and each of these classes was then further subdivided. This process was continued until

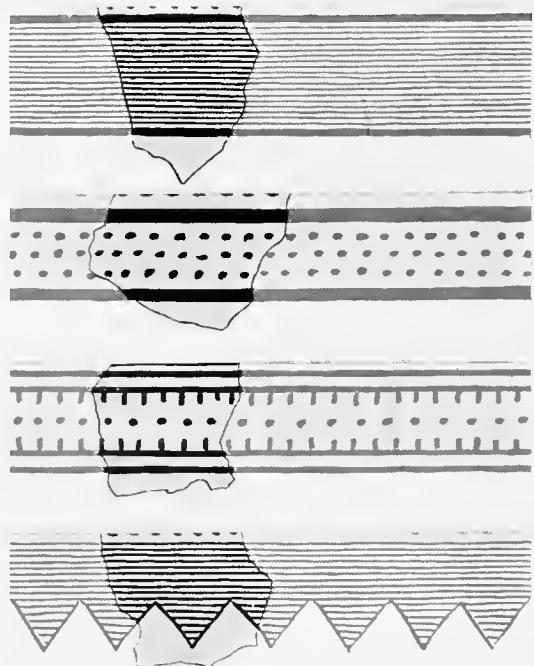


FIG. 5.

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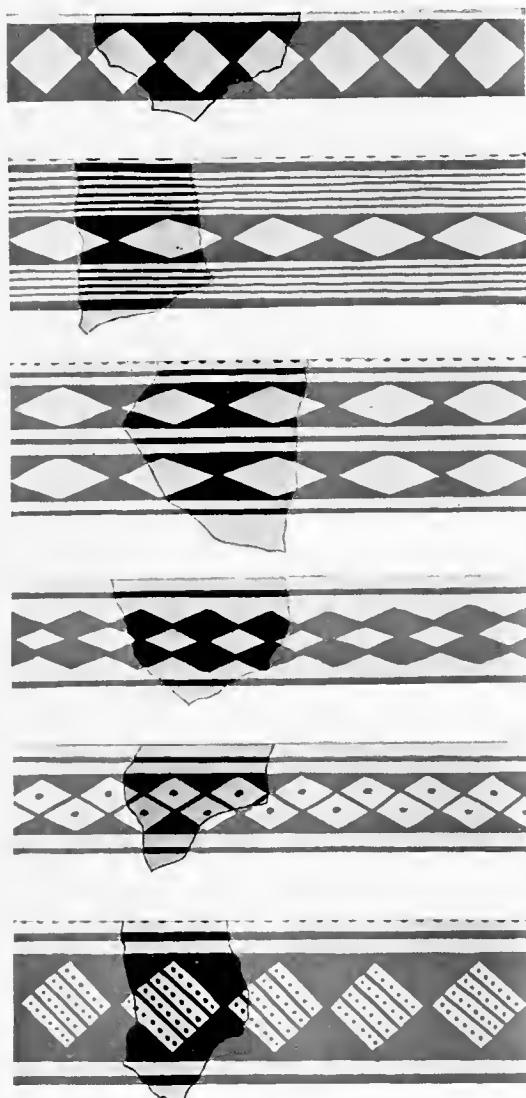


FIG. 6.

the group finally chosen for special study contained only the rim shards of food bowls whose smoothed concave or interior surface bore geometric designs in black upon a whitish slip. Having laid out hundreds of such specimens, it was found that these geometric designs could be subdivided into several types. Of these only border bands were

chosen for a detailed study. A restoration of some of these is given in the accompanying figures.

It is not always possible to determine the nature of a design from the small portion shown in one shard. An instance is given in Fig. 1, a. This shard appears to show a portion of a simple decorative band placed just below the dotted rim of a bowl. But hundreds of other shards show that a hachure of oblique

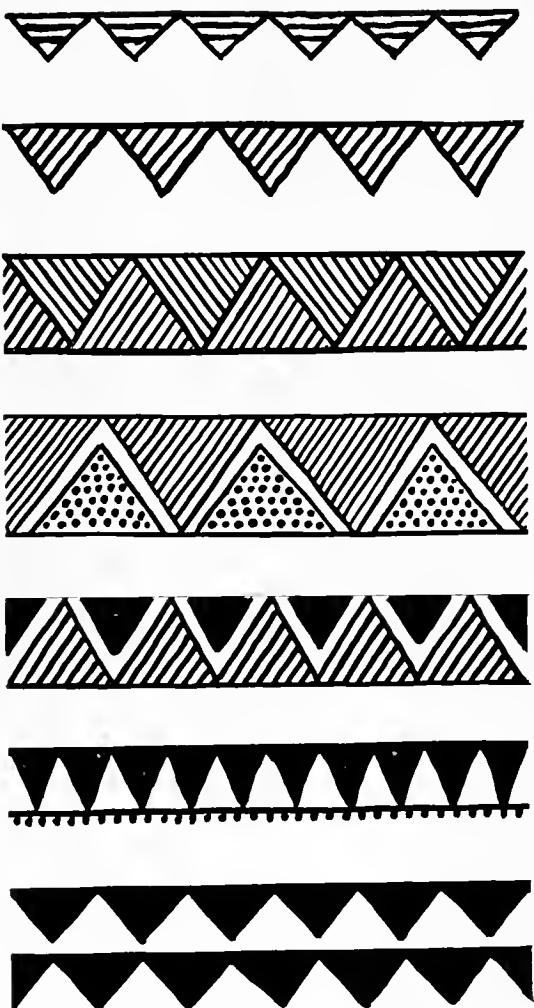


FIG. 7.

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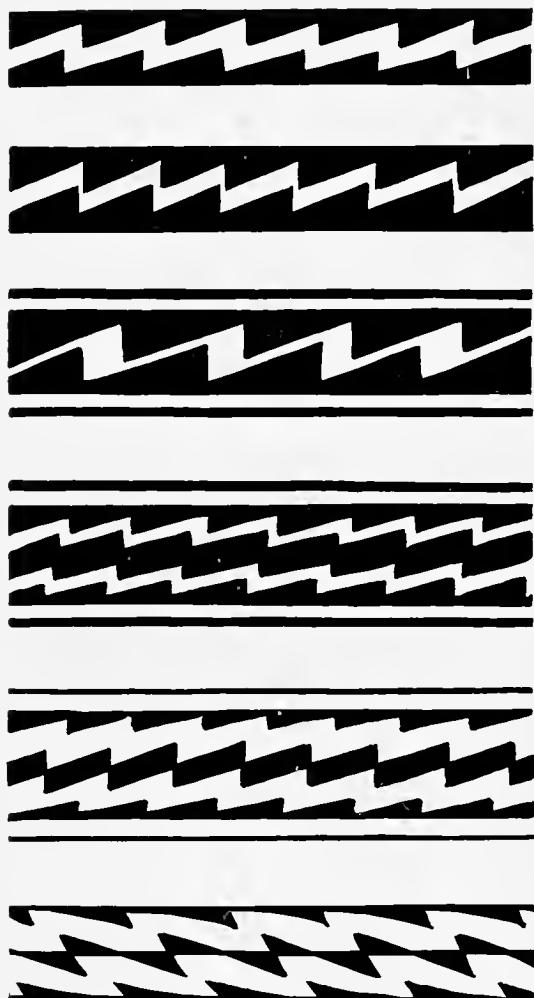
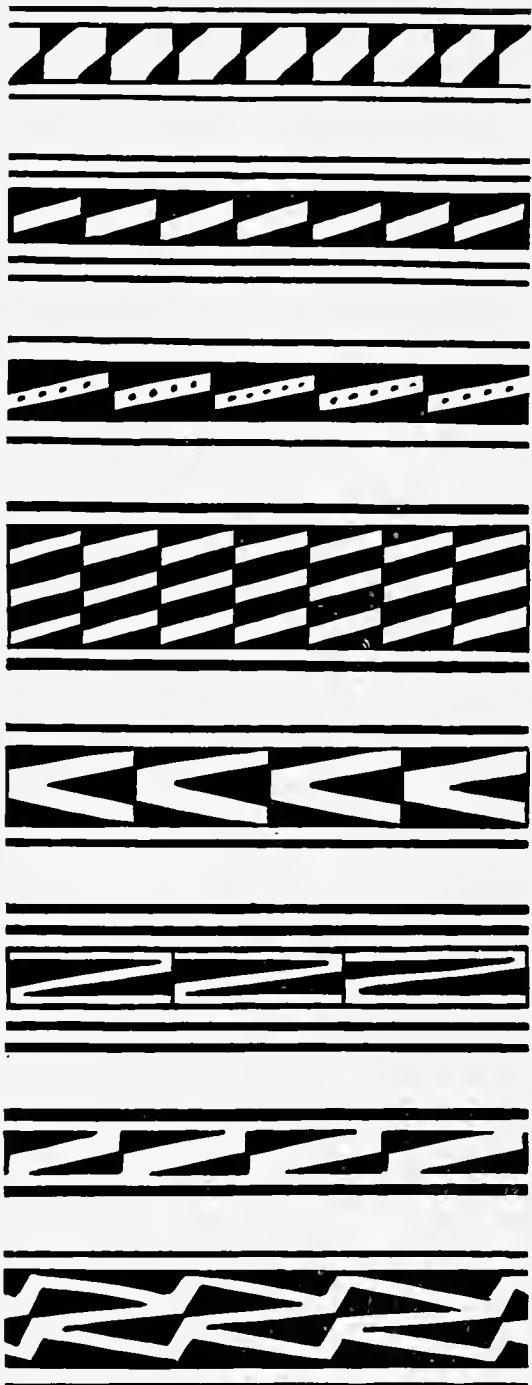


FIG. 8.

lines is almost invariably used in meander patterns or swastika figures such as are shown in Figs. 2 and 3. Similar designs are indicated in even such small shards as those in Fig. 1, b and c, so that in the absence of other portions of the rim of 1 a, we are justified in assuming that what is apparently a part of a simple border band is really but the rim portion of a much more involved design. Portions of two border bands which cannot be restored with any de-



gree of certainty are shown in Fig. 4. In the first we are in doubt as to the

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manner in which the design was extended at either end. In the second, apparently a part of a zig-zag pattern like those in Fig. 7, we have no means of determining its full depth.

Having discarded all the shards which presented such complications, the collection was finally cut down to forty, each with a distinct form of border design which could be readily deciphered. The restoration of these decorative bands, about one-third natural size, is given in Figs. 5 to 10 inclusive. In Figs. 5 and 6, the relative size and shape of the shard is indicated in each design. In Figs. 7 to 10 inclusive, only the restored designs are shown. We find the simplest motives in Fig. 5 and the most complex in the fret patterns of Fig. 10. Many variations of the same motive were produced by the use of hachure, dots, and even by slight changes in the relative proportion of black and white spaces. It will be noticed that the favored direction for oblique lines is upward from left to right, probably the natural result of drawing with the right hand. Having determined something of the variety of these border designs, it is also important that we know which were most frequently used. Many other examples of some of these motives are found, their varying size and proportions showing that they were not parts of the same bowl. We find, for instance, several exact repetitions of the second band from the top in Fig. 9. This simple and effective arrangement of black and white spaces seems to have been a fa-

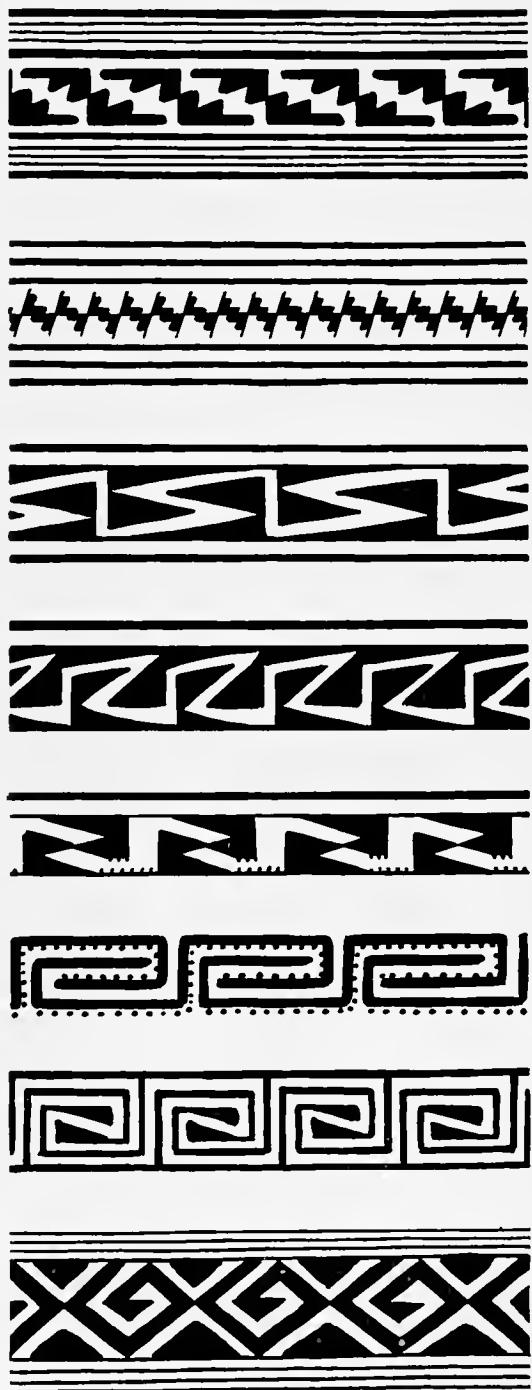


FIG. 10.

vorite for it also appears many times in other combinations with lines and dots.

ART AND ARCHAEOLOGY

The origin and significance of these designs is yet to be determined. They represent but a small part of the decorative art that might be restored from the shards of kiva 11. But the collection suffices to show one of the many things that may be learned by working with such fragmentary evidence.

Potsherds tell of many other things: of clays and tempering materials, of slips and pigments. They record every process in their making and every variety in form. They show the individual touch of their makers; the crude work of inexperienced hands or of hands grown old and infirm, as well as the deft touch of expert potters who sang as they moulded and painted, even as the Pueblo women of today. They

record the creative instinct which manifested itself in the modeling of birds, frogs and other animals to serve as handles, lugs and spouts. A few show by their composition, form and decoration that they must have come from other areas, thus giving a hint of Chetro Kettle's intercourse with the outside world.

All this may be better learned later on by the recovery of great quantities of perfect or restorable pottery. But by their numbers alone the hundreds of thousands of shards that must come to light as the work of excavation proceeds will have great weight in determining the character and growth of the ceramic art at Chetro Kettle.

Santa Fe, N. M.

TO SIPOPHÉ, THE GATE OF HEAVEN*

By JOHN PEABODY HARRINGTON

*Not to the tomb, but to the Womb
Moves on this pageant strange—
Swept on, yet deeming that they guide
Down to the great world's Womb they ride,
The Womb of Change.*

*That Womb where start all things of heart
And all things else beside!
Unshadowed are the thoughts they wear,
And proud the visage that they bear;
Lightly they ride.*

*To Sipophé where all things stay,
Rally, and rearrange—
How lightly on the eternal tide
Down to the great world's Womb they ride,
The Womb of change!*

*Inspired by Julius Rolshoven's famous painting, "To the Land of Sipophé," for a reproduction of which see cover picture and full-page plate p. 30 ART AND ARCHAEOLOGY, Vol. IX, No. 1 (Jan 1920.)

THE EXCAVATION OF CHETTRO KETTLE,

CHACO CANYON, 1920

By EDGAR L. HEWETT

I. SCOPE AND METHOD OF THE FIELD WORK

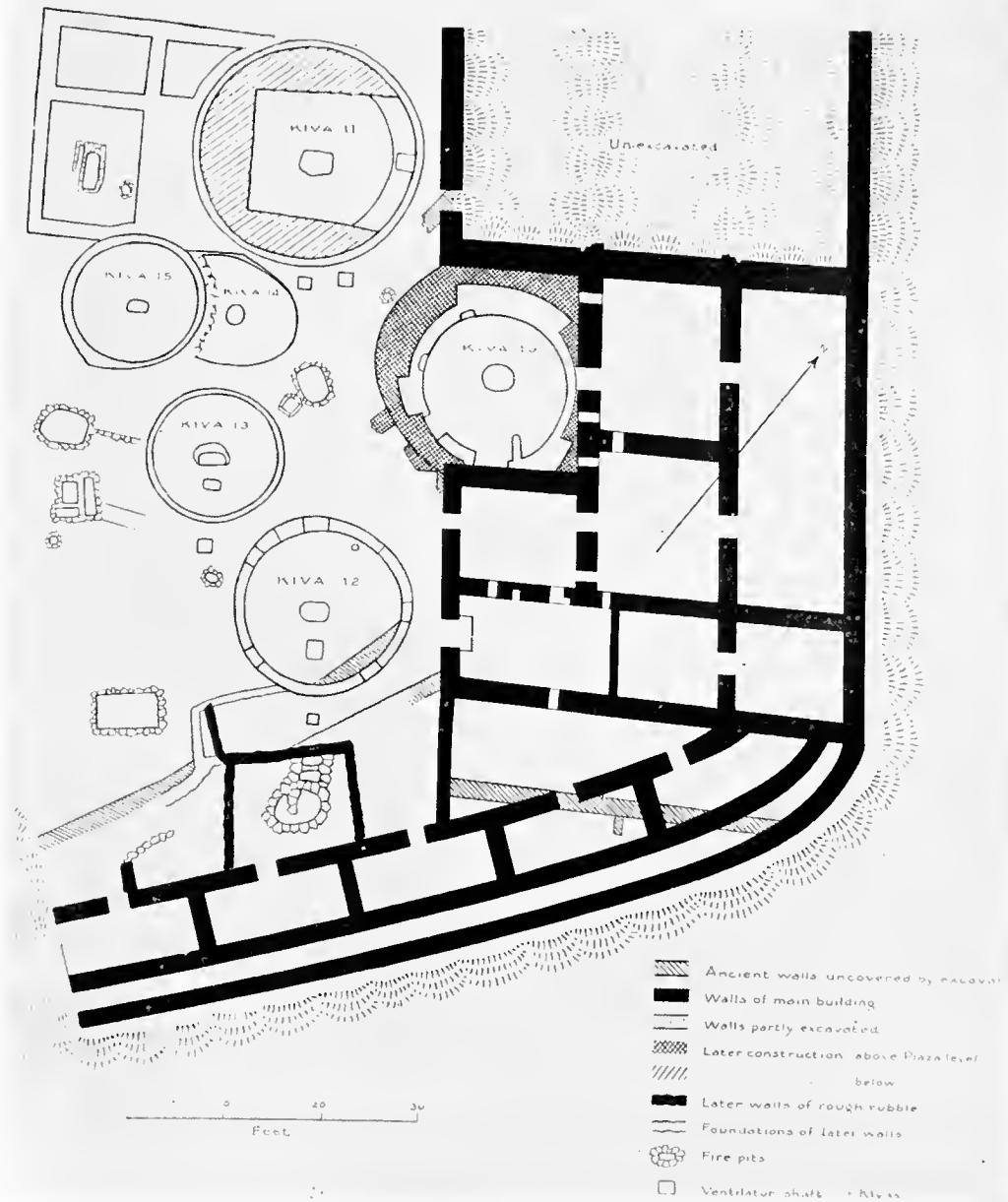
THE CHACO CANYON presents a concentrated group of problems.

Except for the necessary study of environmental conditions, the search for traditions, and comparative culture studies among tribes in the surrounding country the area of investigation is only seven miles long and a mile wide. This omits three outposts, five, ten and fifteen miles distant respectively, none of which appears to be essential in the study.

There was naturally great homogeneity in culture throughout this little district. Doubtless all the communities spoke the same language. While each had its own individuality, as shown in the building of the towns and practice of ceramic art, all evidence points to identity in religion, social structure, symbolism and ordinary customs of life. No cross currents of alien culture are discernible. No indication of abandonment, disuse or reoccupation by the original stock or by other peoples are found. On the contrary one gains the impression that a single tribe of people occupied this little valley, grouped themselves in community centers, availed themselves with exceptional intelligence of the resources about them, held their own against all invaders, developed through the stages of community life, with agriculture and hunting as the chief occupations of subsistence, grew physically and intellectually vigorous, and manifested its virility in unusual social, aesthetic and religious

activities—conspicuously in the building of great community structures and religious sanctuaries which challenge the admiration and constructive ability of our modern civilization. One seems to be studying a people that matured its culture without serious interruption, that ran its course to the summit of its civilization and then suddenly went into oblivion. Evidences of decline such as one sees in modern towns or pueblos in New Mexico and Arizona are not visible. In the Rio Grande Valley we have actually seen communities die a natural death, the population shrink down to the last man as at Pojoaque. Almost the same thing occurred at Pecos where a once powerful and populous town dwindled in three centuries to seventeen people and was then abandoned. The same process is now going on at Nambe and San Ildefonso. We are thus familiar with the appearance of a decaying Indian town and have a basis in actual experience for believing that nothing of this kind occurred at Chaco Canyon. It looks as though abandonment came at the full tide of life, except that there are no signs of sudden destruction.

It must be understood that these impressions gained after some years of observation in this interesting region and comparison with other Southwestern groups, ancient and modern, are by no means final but await the convincing results of more intensive study. They assist in determining what shall be the scope and method of the investigation to be pursued. In the first place, what we have undertaken is





CHETRO KETLLE: Excavation of the Great Refnse Mound, showing stratification.

a study of an extinct tribe, its life and achievements together with all the factors, natural and ethnological, by which these were influenced. For convenience this tribe will be called Chacones, for the same reason that we have called the ancient cliff and mesa dwelling people who inhabit the plateau between the Rio Grande and Jemez mountains Pajaritans. It is simply a term employed to designate a people from the region inhabited, in the absence of any ethnological relation from which they might be correctly named. The various lines of study have been assigned to members of the scientific staff according to the following plan:

1. Chaco Canyon: its location, place in the ancient southwestern world; distribution of the communities and general description of their towns and other archaeological remains.

2. Natural conditions: topography, geology, botany, zoology, climate.

3. Economic resources: fuel, food, clothing material, clays, minerals, water supply, building material.

4. The Art of Chaco Canyon communities: cultural stratification, classification, design.

5. Architecture: plans of community houses, construction, masonry, sanctuaries, stairways.

6. Ethnic relations: traditions, legends of the southwestern tribes (Pu-



CHETRO KETL: Kiva Area and Outer Wall and Defensive Trench, after excavation.

eblo, Navaho, Apache, Ute, Piute), relative to the ancient inhabitants of Chaco Canyon.

7. Archive and bibliographic work: a digest of everything heretofore written on the ruins of Chaco Canyon, and search in Spanish archives for early references thereto.

Of the methods of pursuing the various lines of research above outlined nothing need be said except with reference to excavation and treatment of archaeological remains.

The waste and destruction of antiquities in the old world is matched by the same kind of vandalism in the southwest. There has been little veneration for the ancient places. Buildings, shrines and sanctuaries have been wrecked in the path of progress—even

in the name of science. The pot hunter, both scientific and commercial, has been scouring the southwest for fifty years. His particular field has been the burial places and refuse heaps about the great community houses, and so industriously has this nefarious work been carried on that no archaeologist of this generation has had the privilege of excavating an important site that had not been previously looted. When it is considered to what an extent vanished peoples have left their records in burial places and refuse heaps contiguous to their dwellings the loss occasioned by the pot hunter can be understood. Along the important seven miles of the Chaco Canyon with its great central group and a large community house on each mile of the north side of the valley, not a



CHETRO KETTE: Wall and Ceiling Construction.

refuse heap is to be seen that has not been dug over, and across the valley to the south where the dead from the great communities are supposed to have been buried, not a mound can be found that has not been pitted over and over in search for pottery. The principal museum collections in America have been secured by purchase from unscientific collectors working in this way. The Government has endeavoured to establish a perpetual closed season on pot hunting but without success. Even on the lands owned and controlled by the United States the evil practice goes on.

It should be the rule that burial places and refuse heaps shall not be touched except in connection with the excavation of the buildings to which

they are related. In no other way can anything like a complete record be obtained of any ancient site. Graves are likely to contain the most important articles of ceremonial and domestic use. Refuse heaps are, theoretically at least, composed of the waste of the town swept out from day to day, possibly for centuries, building up in regular consecutive layers and thus embracing in chronological arrangement, though in broken or worn out condition, remains of every description from every age of the existence of the place.

The complete excavation of a site then includes the uncovering of the buildings and the exploration of all contiguous mounds. Since the latter are likely to be so situated that some of them will be in the way of the dump

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from the main excavation, they must be examined first. Such mounds are usually covered with shards which call for some examination, but it must be remembered that surface finds have a very limited value. Prairie dogs and pot hunters have so disturbed the contents of mounds that the original place of surface shards is indeterminable. The pitting of mounds, so largely employed by non-scientific excavators, is reprehensible, spoiling the mound for systematic examination and record, and serves no purpose save the occasional yield of specimens. As a means of arriving at accurate conclusions concerning the stratification of mounds, pitting is altogether misleading. A pit sunk in one part of a mound may reach the oldest deposits of the mound within a few feet of the surface, while another pit ten feet away may at the same depth penetrate only recent refuse deposits. The method is worthless and destructive. The use of short and unrelated trenches is only slightly less so.

A mound is not properly examined until it has been divided on both diameters by broad trenches extending clear through the mound and down to native undisturbed earth. The vertical sides of the trench then present perfect exposures which are almost certain to record the history of the building up of the mound and possibly enable the observer to locate the specimens obtained with reference to their chronological deposition. It must be remem-



CHETRO KETTLE: Long Gallery, in process of excavation.

bered, however, that no one mound is likely to afford a record of continuous growth from its earliest to its latest deposits; that numerous other refuse heaps were in process of formation contemporaneously about the town, probably none continuously used, there being great irregularity in formation, periods of disuse, and periods of excessive use; occasions of disturbance because of the extension of buildings at which times refuse may have been so handled as to cause a complete reversal of its stratification. Many other con-



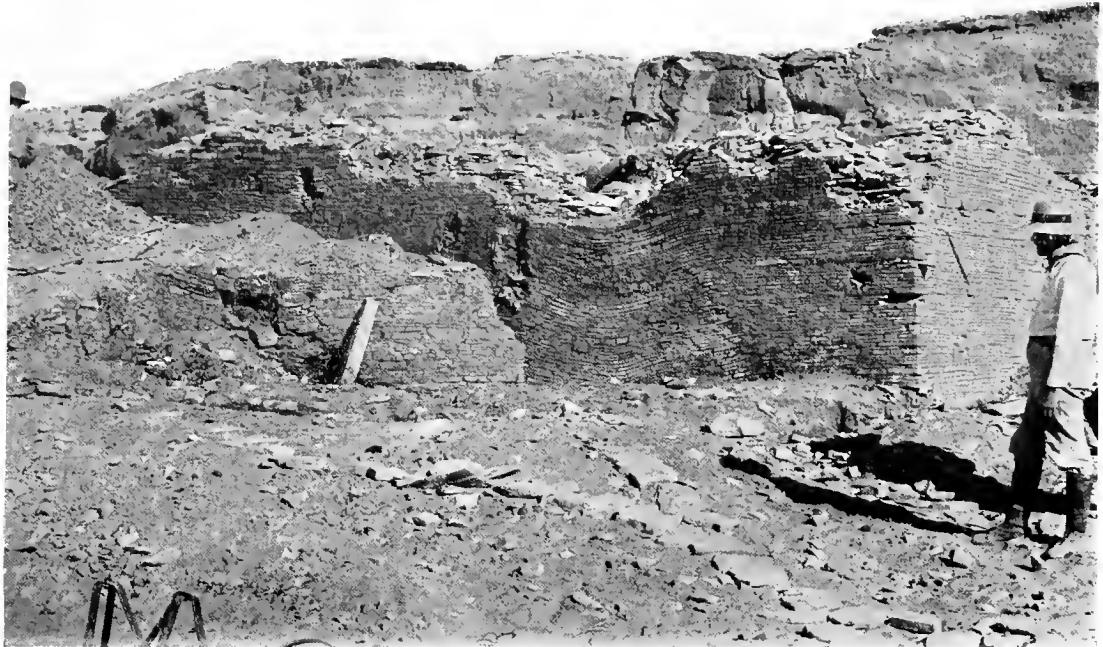
CHETRO KETL: Interior of a Room.

ceivable circumstances would interfere with the orderly arrangement of the material.

Since the geographical and chronological classification of pottery is being made a basis for important generalizations concerning the movements of southwestern peoples, and the relative dating of the ancient centers of population, it is proper to point out the extremely insecure foundation on which the structure rests. In practice, ancient technique often survives alongside of modern methods. In a single community the art of one group of potters may be ascending and that of another descending at the same moment. In two adjoining towns during the same year pottery-making may be flourishing in one and dying out in the other.

Again the characteristic style of one pueblo may be engrafted upon another temporarily or permanently by the change of residence of a single individual. This will account for much of the so-called "trade pottery" found by excavation. On the whole, so many probabilities of error exist in the use of this method of study that one can not avoid the apprehension that there may be too ready an acceptance of the results by those who rely upon the researches of others. Therefore the limits of the method must be frankly stated.

When it comes to the major task of the archaeologist, namely the uncovering of entire towns, one is confronted with a multitude of problems. Chief among them are the questions of preservation and interpretation of archeaeo-



CHETRO KETTLE: Southeast corner, in process of excavation.

logical evidence. Archaeology, like every other phase of history, invites conjecture and unwarranted conclusions, which, announced with an appearance of finality or made permanent by the restoration or reconstruction of buildings, can only lead to the confusion of history. The archaeologist, like other historians, best serves his science by recovering, describing, and preserving unaltered the evidences of human activity throughout the ages, calling attention to possible interpretations of the evidence and allowing it to teach what it will. He is the observer of the mental processes of people of a different age and usually of a different race from his own. Until he can detach himself from his own time and race and attain the attitude of an impersonal

spectator of activities proceeding over vast reaches of time, he will mislead by his conjectures and restorations.

The vast literature of speculative archaeology and the amount of unconvincing interpretation and reconstruction of past human achievements move one at the beginning of a new investigation to adopt a procedure that will be as free as possible from the danger of false teaching. This calls for the careful recovery and description of buried material; the laying bare of evidence for study by contemporary and later students; the preservation of archaeological remains as nearly as possible in the state in which found, with only such repair as is necessary for preservation; restoration to a very limited extent after positive verification, and for the



CHETRO KETL: The Trenches through the Great Refuse Mound and the beginning of the excavation of the main building.

presentation of our own conclusions; a liberal use of pictorial illustration offered subject to amendment with the accumulation of new facts. A great ruin is an object of veneration and may be a never-ending source of knowledge. A restored building is likely to be a sealed book, or what is worse, a ghastly imitation, from which the spirit of its builders, to which is due whatever of greatness it ever had, has been driven for ever.

In the work in the Chaco Canyon we have the incalculable advantage of having the actual work of excavation done by Indians. They are not far removed in their cultural status from the people whose productions are being recovered. Their minds run in the same racial channels. They live on the

ground and in the environment from which sprang the civilization that is under investigation. They see vestiges which are hardly discernible to other than Indian eyes, for they themselves are the product of many generations of experience on this their home soil. When it comes to interpretations, one can not fail to see that the philosophy of the Indian of to-day is derived from the same sources that shaped the beliefs and activities of the ancients of his own race. Indian psychology is peculiarly definite, a development that has come through ages of life ordered to conform to the great natural forces with which the race has been so intimately in contact. These forces have been constant for ages past and the human reaction has been identical in the ancient and



CHETTRO KETTLE: Looking into excavated rooms.

modern of the same race. Therefore, the Indian workman who readily becomes an observing student, is an invaluable aid in American archaeological research.

The Navaho, who have for some centuries inhabited the region surrounding the Chaco Canyon, are a numerous and increasing tribe. They number approximately 32,000 at the present time, and are a people of great promise. They have successfully met the conditions of the desert. They have kept their blood pure, are comparatively free from infectious diseases and show a power of adaptation to changing conditions which promises survival and progress. Unlike the Pueblos who are communal in mode of life, the Navaho are indi-

vidualists. With respect to vital and economic conditions, as well as for the development of personal initiative, the latter mode has every advantage over the former. The Navaho are industrious, good natured, susceptible to education, as honest as their white neighbors, capable of acquiring habits of thrift, and on the whole constitute a valuable element in our population. The expedition is extremely fortunate in having them for workmen.

II. THE EXCAVATION OF CHETTRO KETTLE.

The first step was to examine the area surrounding the ruin for refuse heaps and burial places, which unless excavated first, might be lost under the



CHETRO KETL: An excavated area.

debris from the buildings. The large oval mound a few yards to the east of the walls was divided from end to end by a broad trench on its longer axis, going down to the undisturbed soil. A similar trench on the short diameter cut it into quarters. In addition to this, large sections on the side of the mound nearest the pueblo were completely excavated, minutely examined and removed. The stratification of the mound from its beginning is thus laid bare, not only for our own information but for study by anyone else who wishes to undertake the reading of the story it has to tell. The successive layers are fairly clear, all carrying plentiful deposits of cultural remains, bone implements, potsherds and the usual

refuse of domestic life. Whatever has been unconsciously recorded from generation to generation by casting the waste of the community into common dumps, can here be disclosed by intelligent, patient, persevering study. To detect the gradual changes in culture, advancing or retrograding; the accelerations, retardations, dislocations, is possible but full of possibilities of error. I suppose a perfect refuse mound (which probably doesn't exist) would show the response of the human group to changing conditions in much the same manner that the annular rings of forest trees tell of the seasons of prosperity, adversity, well-being, disease, etc., that the forests have experienced.



CHETTRO KETTLE: An excavated Kiva.

The great mound at Chetro Kettle was not a place for the burial of the dead. It yields much material for study but little that is suitable for museum display. Other refuse places and possibly cemeteries may be found near, for no area will be used for dumping from the excavations, save low places which nature has laid bare, until thoroughly trenched.

In determining the procedure at Chetro Kettle, it was assumed that many unfamiliar factors must be reckoned with—an assumption that was fully confirmed as the work advanced. The most favorable approach seemed to be by way of the southeast corner. It was almost completely buried, suggesting a minimum of danger

to workmen from shattered walls. It was at the end of one wing, presenting the only clearly exposed corner of the ruin. It was one point of origin of the great ridge, formerly supposed to be a buried wall, that sweeps in a bold curve from this point to the west end of the site seven hundred feet away. The examination of this corner then would probably reveal several important aspects of our problem.

Therefore, an area ninety feet square was laid off for excavation. The surface indication was that it would disclose the end of the east wing, the juncture of the curved front, and nine or ten living rooms on the ground floor of the wing. What was found will be understood best by referring to the photographs and

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architectural plan of the excavated area. The curved front is a building with a massive central axis and rooms on either side. It may have been two stories high in places. The central wall is pierced by doorways, all securely closed with masonry, originally affording communication between the rooms on the inner court and those facing outward. The exterior rooms are without outside openings on the level that remains. Outside this series of exterior rooms is a trench eight feet deep, two feet wide, between heavy walls of masonry that for solidity could not be excelled unless built of modern concrete. The floor is hard and smooth and shows much use. This trench, entirely unexpected, is without precedent in the ruins of the southwest. If it proves to be continuous with the curving ridge, as seems almost certain, it afforded a protected passage from the extreme southeast corner of the town to the northwestern quarter seven hundred feet away.

The excavation of the southern extremity of the east wing of the building disclosed two stories buried, instead of one as expected. The views looking down into the excavated rooms convey a fair idea of the situation as we find it, and reveal the knowledge of construction possessed by these people. Partition walls were sometimes reinforced by imbedding timbers in the masonry as we reinforce concrete walls with iron rods. Floors and ceilings were constructed by first laying heavy supporting logs (*vigas*) across from wall to wall. Upon these were laid, longitudinally, smaller logs or poles, placed closely side by side. Upon these were laid thin cedar slabs and over this a layer of cedar bark. Upon this was a solidly packed layer of earth, kept hard and smooth by rubbing with smoothing

stones. The methods of timbering and flooring as well as of plastering may be clearly seen in the photographs. The views of some of the cleared rooms show a remarkable state of preservation of both masonry and timbers. Many rooms are unexpectedly large, being considerably more spacious than those which I have enjoyed in the National Arts Club in New York, the Cosmos Club in Washington, or even in the very modern Alvarado Hotel in Albuquerque. Neither is the advantage as to fire hazard, light, warmth and ventilation altogether with these hosteries of Gramercy Park and Lafayette Square.

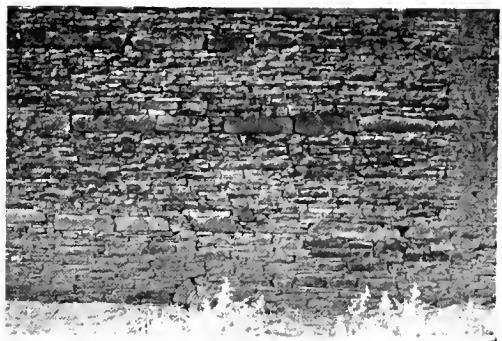
The extension of the excavation into the plaza or inner court brought other surprises. The perfectly level surface gave no sign of the labyrinth of kivas, shafts, cists and variously walled spaces that were uncovered. The views will partially explain it. Kivas crowding one another, cutting into one another, overlying one another are found as far as the digging has gone. Each one is a variant from the conventional type of the San Juan culture area. The common characteristic is that all are circular and solidly walled.

The excavation of Chetro Kettle is at least well started. The pronounced impressions that one receives from the study of these ancient communities so far are:

1. Exuberance in the building impulse.
2. Predominance of domestic, community life.
3. Intense religious activity.
4. Mastery in building in stone.
5. Efficiency in ceramic art.
6. Resourcefulness in meeting environmental conditions,
7. Dependence upon agriculture, with hunting as the secondary means of subsistence.



Penasco Blanco.



Chetro Kettle.



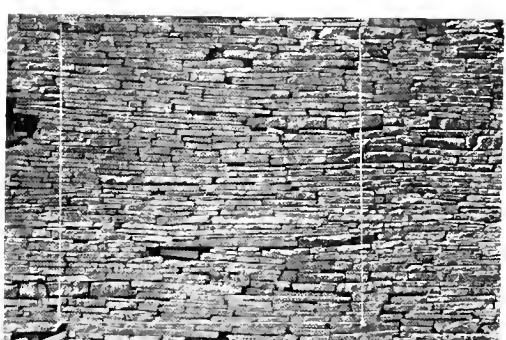
Chetro Kettle.



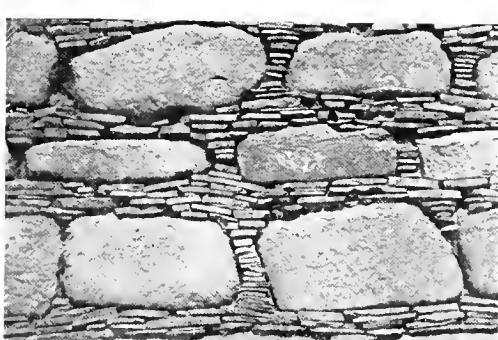
Chetro Kettle.



Chetro Kettle.



Chetro Kettle.



Pueblo Bonito

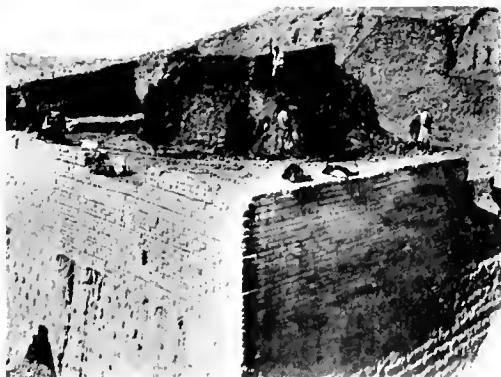


Chetro Kettle.

CHACO CANYON: Specimens of Walls.



NIHA, SYRIA: Ancient Baal Temple.



NIPPUR: S. E. wing of Assurbanipal's Ziggurat.



ERYX, SICILY: Carthaginian walls.



MYCENAE: Circular Precinct and Shaft Graves.



JERICHO: Crude Canaanitish wall in north and west sides of the German excavations.



PREHISTORIC JERICHO: Living Room.

Photographs by Frederick Bennett Wright



TROY: Section of one of the oldest walls.



GIZEH: Mastaba of the reign of Cheops.



GIZEH: Stone faced Mastaba with ruffle cone.
IV dynasty.



TROY: Ruins of the Citadel.



NIPPUR: Drain in city wall of Naram Sin—2750 B. C.

Photographs by Frederick Bennett Wright.



BABYLON: A wall in Ancient Babylon.



PERU: Ruins of Pachacamac, Peru—entrance to the Municipal Palace of the town.

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In closing this preliminary account of the ancient monuments of Chaco Canyon, I have arranged a comparison of the achievements of these native American builders with the much better-known works of ancient civilizations of the old world. Here are buildings which, abandoned, unroofed, exposed to the elements and vandals of centuries stand as very few specimens of walls (we are not comparing with pyramidal masses) in any land have withstood the ages. In wall masonry the Chaco builders were unsurpassed, and it may be doubted if our modern masonry will be as enduring. As to our reinforced concrete, time has made no test. For the purpose of comparison, typical Chaco Canyon walls are shown in photographs with illustrations of walls of ancient Troy, Mycenae Babylon, Nippur, Jericho, Carthage, Gizeh, Niha in Syria and Pachacamac in Peru. For the present, the illustrations must be allowed to speak for themselves. At some future time it is hoped that a comparative study of new world and old world masonry may be made.

Most interesting are the architectural remains of ancient peoples in relation to human life. Monuments of the old world are chiefly memorials of kings, priests and a miscalled "nobility"—palaces, fortresses, temples, tombs—built by myriads whose sordid lives were of no account, under the compulsion of military and religious power. The common people whose hands made the vast structures built little for their own use. Those dynasties, courts, and priestly orders have been extinct for ages, but the races survive in the

abject, servile, degraded humanity to be seen today in Egypt and the Near East. The great houses that have been the subject of this article are an expression, first of all, of the domestic life of a race. They were built by free men, of their own volition, in their own time and way, as *homes for their families*. They represent the labor "of the people, by the people, for the people," and they are not wanting in the qualities that make for endurance. They memorialize the lives of the people, not of kings. This culture, too, is in ruins, but the race survives; and whether its survivors prove to be Navaho or Pueblo or Yaqui or Aztec, or any other Indian tribe, it will be found that in spite of all the handicaps of conquest by a race of superior material resources, there survives a dignity, self-respect and poise of a people who developed their culture under conditions of freedom—a genuine "nobility."

It is significant that only representative government existed among the native American peoples. This fact is not sufficiently recognized, partly due to a misleading nomenclature that is still tolerated—even used—by historians. Such terms as "Indian princess," "Aztec empire," "the Emperor Montezuma," "Old Empire and New Empire," (as applied to the epochs of Maya history), "Inca kings," "cliff cities of the southwest," etc., are based upon a false conception of the social and political structure of the native American peoples which all Americanists should unite in correcting.

School of American Research, Santa Fe, N. M.

A MARBLE VASE FROM THE ULNA RIVER, HONDURAS*

By ZELIA NUTTALL

THE following comments are intended to serve as a supplement to Dr. George Byron Gordon's article on "A Marble Vase from the Ulna River, Honduras," which appeared in *ART AND ARCHAEOLOGY* (Vol. IX, No. 3) in March 1920.

In his text he states that "the broad central zone (surrounding the sculptured vase) corresponding to the main field of decoration claims special attention;" that "it is entirely covered with ornament of elaborate and curious composition;" that "in order to explain the elements or units that enter into the composition of this ornament it is necessary to have recourse to drawings and subdivide the contour into two semi-cylindrical surfaces . . ." and that "What may be called the principal unit in the design is repeated with striking alterations on the other side. The unit of design next in importance occurs eight times, yet in no case is it repeated in the same form. The minor units of design are manifestly three in number, readily comprehended, each of which again passes through its conjugation on either side of the vessel in making the composition of the ornament."

In this analysis no allusion is made to the fact which is so vital and interesting, namely that the "principal units of design" are conventionalised serpents' heads, front and side views of which are represented and combined with marvellous ingenuity. These serpents' heads are clearly discernible in the photographic reproduction of the vase which illustrates Dr. Gordon's article, but curiously enough, are barely

recognisable in the carefully executed, outline drawings, Figs. 1 and 2.

To make this clear, the Mexican artist Sr. José Leon has made drawings from the published photographs in which the forms of the conventionalised serpents' heads and the peculiar technique of the native sculptor who worked in low relief, are skilfully rendered. In Fig. 1, the upper half of the central band is seen to consist of the front view of a serpents' head on either side of which and facing each other are other serpents' heads, seen in profile. Directly under the central head is the composite figure of two serpents' heads in profile, facing each other and so closely joined that their upper and lower jaws meet; their combined profiles appearing to form a single face seen from the front. (Figs. 2, 3.)

This effect recalls the identical result, purposely obtained by the joining of two serpents' heads so that a single one is formed in the famous statue preserved at the National Museum of Mexico, which symbolises the native ancient philosophical theme of the Divine Twain or Duality, personified as "Quetzalcoatl."

As in the Nahuatl language the word coatl is a homonym for serpent and twin, the name Quetzalcoatl literally signified either the "precious twin" or "serpent." This fact must be borne in mind when the serpent is encountered in sculptured or painted native Mexican designs, which would be equally significant to the Maya people as the name of their deity, Kukulcan, also means "the Divine Serpent."

Both Mexicans and Mayas would

*Comments on the article by Dr. George Byron Gordon.

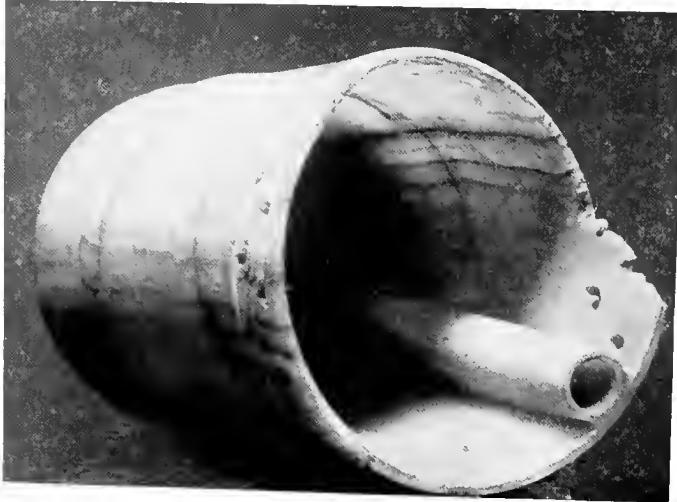
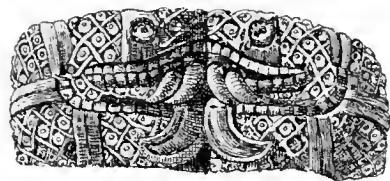
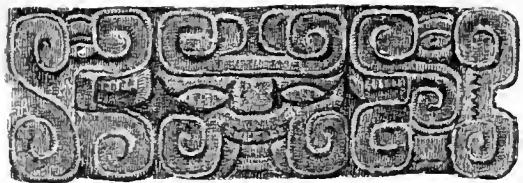
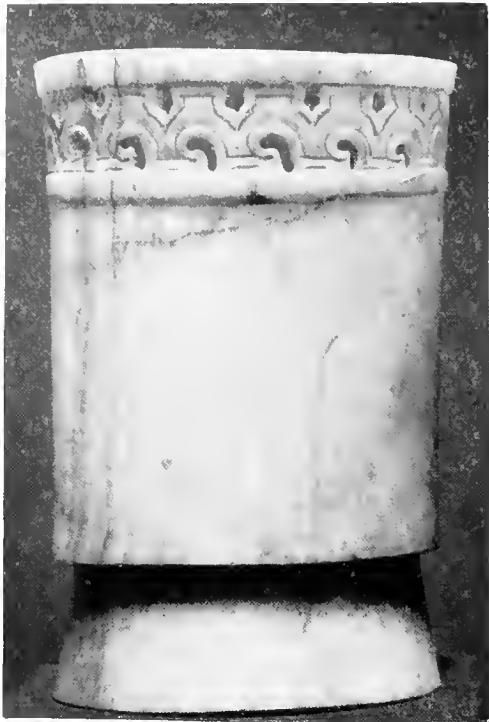


FIG. 4.

FIG. 5.

FIG. 1.

FIG. 2.

FIG. 3.

FIG. 6.

Examples of Sculptured Designs, Mexican and Mayan, to illustrate Mrs. Nuttall's paper.

ART AND ARCHAEOLOGY

probably have discerned in the narrow bands above and below the central one the sculptor's intention to repeat the sacred theme in another form, as both bands consist of a series of overlapping scales, broken at intervals by a curious duplicate symbol which may well pass as an attempt to symbolise the dualities (the Above and Below, Light and Darkness, Male and Female, etc.), and is repeated consecutively around the base of the vase.

While the presence of the serpent motif and its treatment by the ancient artist appear to reveal his familiarity with the religious symbolism of the Mexican and Maya people, the shape and size of the sculptured vase link it to the sacrificial vessels of ancient Mexico, such as were found on the island of Sacrificios in 1827 by Señor Luna and are now preserved in the National Museum of Mexico (see figs. 4, 5 and 6). Both of the latter are made of the tecali or Mexican onyx which Brantz Mayer and other writers have referred to as "white marble" or "white transparent marble," not realising that as yet no true marble has been found in Mexico or Central America.

The prehistoric quarries which furnished the tecali of different kinds, of which the numerous ancient vases and vessels, unearthed in different parts of Mexico and Central America, generally at great depths, are made, have been located about Etta, in the state of Oaxaca. Until other ancient quarries are found and it is proven that a marble was obtainable in the region of the Ulna River, Honduras, one may be permitted to question Dr. Gordon's view that the vase in question is of marble and a product of Ulna culture.

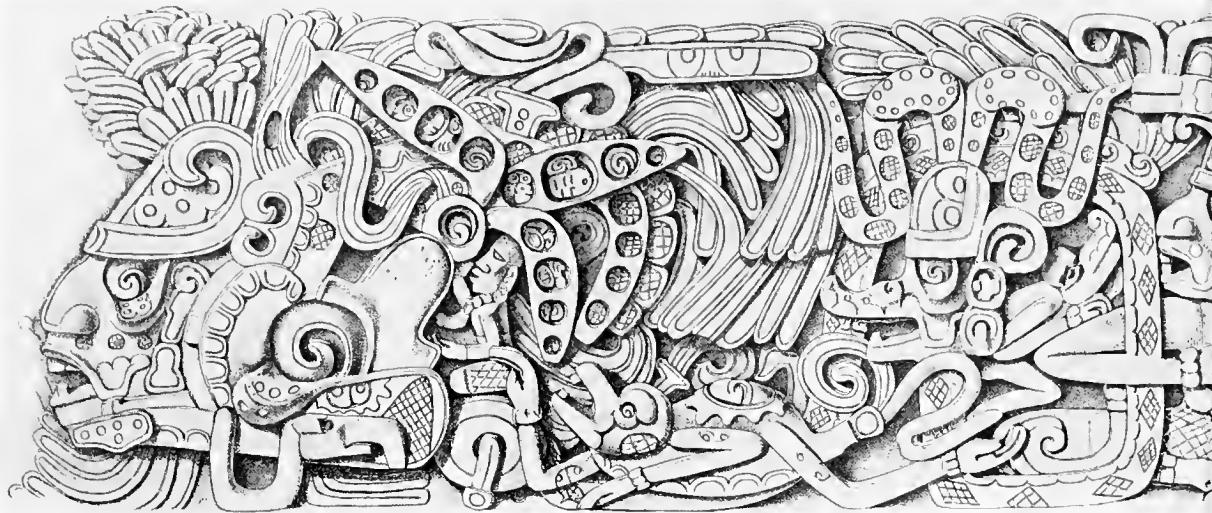
It seems more probable that like those found on the island of Sacrificios, it and the others found with it were

conveyed to the Ulna river by water or land from the cultural region situated further north. On making a comparison between the Honduras vase and the finest of the two found on Sacrificios where the chief temple was dedicated to Quetzalcoatl, it will be seen that whereas in the first the band that encircles the base is executed in open-work, the second displays an elaborate ornamental band of the same technique around its rim. In the Sacrificios specimen light is thrown on the purpose for which it was fashioned by the unique and ingenuous contrivance consisting of a tube made inside the vase and extending up its side from within a short distance from its bottom to the top of the openwork rim (see figs. 4 and 5). It is obvious that as the ancient native ritual exacted the offering of human hearts to the idols and the anointing of the latter's mouths with the blood thereof, that in such a vessel as described the prescribed offering could not only be made, but the blood be poured from it without disturbing its gruesome contents or soiling the open-work border.

It may be safely inferred that the Honduras vase whose handles facilitated the pouring out of its contents and the second one found at Sacrificios with a single handle in the form of an alligator or "lizard" (fig. 6) and others of similar size and shape were planned for ritualistic purposes.

It is hoped that the above comments, which throw additional light on the interesting vase from Honduras, will be found of sufficient interest to justify my objection to Dr. Gordon's statement that "it would be as useless to speculate concerning the symbolism of all this ornament as it would be to guess at the service for which the vessel was designed."

Casa Alvarado, Coyoacán, D. F. Mexico.



Drawn by William Blake

DETAIL OF THE DESIGN

A SCULPTURED VASE FROM GUATEMALA

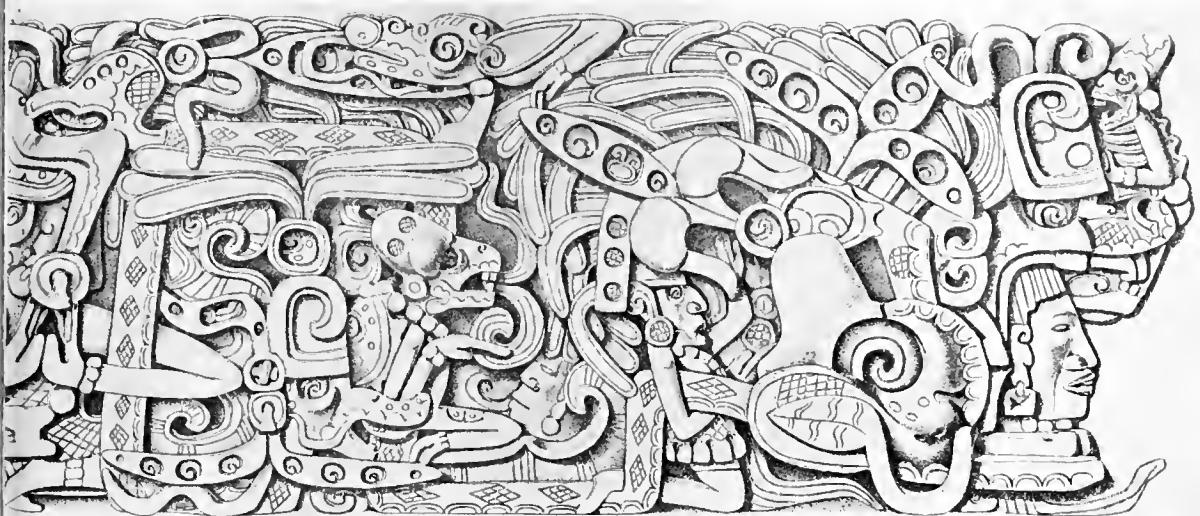
By MARSHALL H. SAVILLE

THE truly splendid piece of ancient American ceramic art here illustrated was found a few years ago in a tomb near the town of San Augustí Acasaguastlán, in the western part of the Department of El Progreso, central Guatemala. This region is at present occupied by people speaking Spanish, and the name of the particular branch of the Mayan family, builders of the now-ruined cities of Yucatan and Central America, who formerly lived here, is unknown.

This vase was formerly in the collection of the German Consul-General in Guatemala City, and its conservation in the Museum of the American Indian, Heye Foundation, is due to the generosity of Harmon W. Hendricks, Esq., a Trustee of the Museum, who provided for its purchase after special permission had been granted for its exportation from Guatemala by President Estrada

Cabrera. It was obtained during the month of September, 1917, a piece of great good fortune for science, for a little more than three months later occurred the series of devastating earthquakes which practically laid in ruin the entire city, and there is little doubt that this precious object would have been destroyed at that time.

The vase is without question the most beautiful example of earthenware ever found in either North or South America, and it is in a class by itself as a triumph of Indian art. The decoration is sculptured, that is, the designs were probably cut while the clay was still plastic, and before firing. This type of decoration is exceedingly rare in the pottery of Mexico and Central America. In technique it reminds us of the great stone sculpture known as "The Turtle," at the ruins of Quirigua, Guatemala, which is only about fifty



SURROUNDING THE VASE.

Museum of the American Indian, Heye Foundation

miles distant in an air-line from the place where the vase was found. It also resembles in concept the well-known stucco reliefs of the ruins of Palenque and the beautiful carved wooden lintels and altar plates of the ruins of Tikal. These examples, and the vase, belong to the best period of Mayan art.

The striking feature of the involved designs on the vessel are the two serpents which spread around the body of the vase in undulating folds, the tails terminating at the back, their tips being hidden by elaborate masks of mythological personages. In the open jaws of each serpent are heads, the larger of which represents the Sun God, characterized by a Roman nose, and having a kind of helmet covering the forehead, bearing a four-lobed design, which is repeated on the protruding lower part of the eye; it is a variant of the glyphi *Kin*, the sun sign. Opposite is a human head in the jaw of the other serpent, evidently representing a suppliant. The motive of heads and figures in the open jaws of serpents or dragon-like figures

is a familiar one in Mayan art, and is a feature of the famous Calendar Stone of the Aztecs of the Valley of Mexico.

Above the two heads in the serpents' jaws is the figure of the Death God, shown by the sutured skull and the ribs. The lower part of the figure is represented as human, with flesh. On the other side of the vase, where tails of the serpents end, is another Sun God seated with the feet pressed flat against the hips. Each arm encloses a fold of a serpent. Intermingled and interlaced with the undulations of the serpents are mythological animal figures and heads, notably the crocodile, and human figures and heads, and no surface was left unadorned, featherwork and masks filling the space. This is a characteristic feature of a certain stage of Mayan culture, the artists being loth to leave plain surfaces.

The accompanying drawing shows the intricate interwoven designs spread out in a panel. At some future time a comparative study and an analysis of the import of this vessel will be made.



A CERAMIC MASTERPIECE FROM SALVADOR

A CERAMIC MASTERPIECE FROM SALVADOR

By W. H. HOLMES.

THE remarkable earthenware vessel presented in the accompanying figure was brought as a gift to the National Museum by Señor Emilio Mosonyi, who obtained it from a native in Salvador, Central America. It is exceptionally attractive in appearance, taking as a work of art a high place among ceramic masterpieces of the region represented.

It is tubular in shape, twelve inches in height, brownish in color and uniformly polished. It is embellished with a broad encircling band of ornament of unusual complexity, which comprises four rows of human heads modeled in bold relief and three lines of hieroglyphs. The human heads are forty-eight in number and are inclosed in sunken panels formed by interlooping and interwoven filaments, the arrangement as a whole giving a somewhat textile suggestion to the embellished band. The heads are closely alike as if formed by pressing the plastic clay into a common mold, the eyes and mouths having been afterward emphasized with a pointed modeling tool. The heads are crowned in each case with a short scroll-like fillet of clay coiled upward in front which appears to connect with the plume fillets of the framework. The floors of the panels against which the heads are placed have been blackened and checkered with incised lines.

The three lines of glyphs are skilfully introduced, being inclosed in shallow panels formed by the interlooped strands. The panel surfaces have been blackened and the glyphs incised on these with a sharp point. The lines of glyphs connect around the body of the vase and are inclosed in the border

filament loopings at the upper and lower margins, the third, in the middle, being inclosed in squarish fillet frames, and these again by two strands which rise above and part around the glyph frames joining again below. It is not assumed that glyphs, even thus used in the ancient time, are necessarily significant for Dr. Spinden* states that "The hieroglyphs which so frequently occur on vessels from Salvador are probably no more than meaningless decorations, but the same may be said of many of those on vases from the heart of the Maya area. Learning was doubtless in the hands of the priests and upper classes, and potters had to content themselves with outward forms. Sometimes a single face glyph, with or without dot numerals, is repeated over and over again around the rim of a bowl. At best such a glyph could only stand for a name or a day."

It should be mentioned that Prof. Marshall H. Saville, who is well acquainted with the fictile work of the ancient Mayas as well as with certain skillful imitations of the present period, has expressed a fear that the decorative band in this specimen may have been added to the manifestly ancient tubular body; but the most critical examination of the specimen shows that this cannot be the case. It is, however, not readily determined whether the specimen is of the period of greatest Maya development since it stands distinctly alone in its embellishment, or of some later stage in the history of this people; but it is observed that the skill shown in the modeling of the plastic design is nowhere surpassed.

*Spinden, Herbert J., *American Anthropologist*, (N. S.) Vol. 17, No. 3, p. 446.



Ralston Galleries, New York

"Portrait of Samuel Brandram, Esq.," by John Hoppner.

CURRENT NOTES AND COMMENTS

Old English Portraits at the Ralston Galleries.

Notable works by the English portraitists continue to come to America, despite the scarcity of fine pictures on the London market, and the tenacity with which English collectors hold on to their possessions. Among the latest arrivals are three typical examples obtained in England last summer, by Mr. Louis Ralston, and which are now on view at the Ralston Galleries, in New York. There is Hoppner's portrait of Samuel Brandram, (1743-1812), London color merchant, which was obtained from Mr. Andrew Brandram, now head of the same ancient merchantile establishment—a most pleasing characterization, representing Hoppner at his best. The others are Gainsborough's portrait of the Duke of Rutland, purchased from Lord Canterbury, and Raeburn's portrait of Janet Mellville.

Mr. Ralston also brought to America three Corots, among them being "The Sacred Fountain," which is accorded a place by critics among the master works of the master of misty hours and filtered light. It is in Corot's favorite mood, when, in late evening, the last rays of light from a delicate violet sky form an atmospheric background. There are four figures of girls in the foreground. The silence of the moment is enhanced by the many graceful trees glimpsed behind the figures.

American admirers of the art of Lhermitte will be interested to know that the Ralston Galleries have "The Reapers," which was the artist's salon picture of 1920.

Claude Lorrain's "Rape of Europa" at the Satinover Galleries.

Outside of one picture in the Metropolitan Museum of Art, America heretofore has had no opportunity to study at home the works of Claude Lorrain, who ranks as one of the five greatest landscapists among the old masters, the others being Ruysdael, Hobbema, Constable and Turner. This has been due to the fact that Claude's works have been closely held by their possessors in Europe. Ninety-two of them are in public galleries, where they will always remain. Recently two superb examples have been brought to New York, and are being shown at the Satinover Galleries.

They are "A Villa in Arcadia" and "The Rape of Europa." Their French owner sold them to Joseph Satinover just eleven days before the French law laying an embargo on the exportation of old masters went into effect. It is not likely that any more will ever cross the ocean; therefore it is hoped that their ultimate possessor will be an American museum rather than a private collector.

These two works are fit companions for the group of Claude's in the Louvre and the eleven in the British National Gallery. One of them is more than six feet wide and the other nearly five feet. What is most important, however, is that they have never been marred by the restorer, and have the beautiful limpid aerial blues that characterize Claude's art. In this they differ from "A Seaport," in the Hearn collection at the Metropolitan, which is greatly darkened by restorations.

Claude was the inspiration of Turner, who when he died provided that two of his own masterpieces should hang by the side of two of Claude's in the National Gallery.

The Lawrence Collection of Gothic Stained Glass at the American Art Galleries.

One of the most important events of the present art season will be the dispersal by the American Art Galleries, in New York, of the notable collection of Gothic stained glass and other medieval objects of art formed by the late Henry C. Lawrence. The American art world owes a debt of gratitude to this collector not only because of his services in bringing so many rare and precious things to this country, but also because of the example he set in connoisseurship. This business man (for he was one of the best known stock brokers in New York and a governor of the New York Stock Exchange) was an ideal collector. He acquired art not merely for the sake of collecting, but because he wanted to live with it and have its companionship every day.

An instance of this is the way Mr. Lawrence arranged his collection of stained glass, of which he had examples of every period from the thirteenth century to the seventeenth. These glasses



"The Rape of Europa" by Claude Lorrain.

Courtesy the Saltnover Galleries, New York



From the Lawrence Collection of Gothic Stained Glass.

were more difficult to assimilate into modern living conditions than were the furniture, the tapestries, the wood carvings or the stuccoes, but Mr. Lawrence assimilated them. He adjusted each panel of the glass into a mount that fitted some particular window pane in the house, where he could place it and remove it at will. On Sundays, or days when he could be at home to enjoy his possessions, the glasses would be all in place, and then the house was one of glory. Connoisseurs came from great distances to see and enjoy. It was an envied experience to hear Mr. Lawrence talk of the glasses. A play was inspired by the story of some of them.

The Lawrence home was a repository of art throughout. From its front door, set with a fine thirteenth century stained glass panel, to the remotest bedroom, where the walls were decorated with Florentine and Italian polychrome stuccoes, everything was part of the collection and the collection made the home. In the living rooms the genius of the collector had its highest expression. The walls of the dining room were constructed as a background for his tapestries. Food was served from a priory table of the sixteenth century, and there were chairs, chests and cupboards of the same period.

In the drawing room tapestries were hung a bit more formally and in every available corner were wood carvings and dinandersies. The chairs were of various periods from the fourteenth to the seventeenth centuries, and two choir stalls served as a couch. An old lectern supported a table lamp which, with candles set about the room, provided a soft glow that brought out the beauty of each antique treasure. In one corner stood a marriage chest, and credences were convenient storage places.

The sitting room was similar, but in lighter vein. The principal bedroom was in some ways the greatest room of all, the main tapestry being a mille-fleur frieze, with rabbits, dogs, deer and birds playing among the flowers—one of the finest of this type of tapestry in existence.

The dispersal of a beloved collection like this has in it an element of sadness, but it is the true spirit of the connoisseur that provides a chance for others to taste the same joys of possession.

J. Stewart Barney's Landscapes at the Ehrich Galleries.

For an architect to turn painter and do presentable work at his easel does not appear to be a remarkable thing; in fact, it would be expected of such a man that, being already well founded in draughtsmanship, he would be able to put upon canvas faithful presentations of facts. But for an architect to take up painting and in the short period of two years produce landscapes that have



"Off the Beaten Track—Newport" by J. Stewart Barney.

On display January 24-30 at the Elvehick Galleries, 707 Fifth Avenue, New York,
in the first exhibition of paintings by Mr. Farney, who has been best known heretofore as an architect.

ART AND ARCHAEOLOGY

great breadth and freedom of handling, and that reflect the spirit of nature rather than merely her lineaments, is an achievement that calls for more than passing comment. Such an accomplishment has taken many artists the greater part of their lives, for it is almost the rule in the development of a painter that he begins by representing things as he sees them and ends by revealing things as he feels them.

That J. Stewart Barney, of New York and Newport, who first gained fame as a champion of progressive ideas in American architecture, has come fully equipped into the ranks of painters is proved by the collection of Scottish and Newport landscapes which the Ehrich Galleries, of New York, will show during the week of January 23. A preliminary view of the group displays for him both facility in his medium and a fine grasp of beauty, no matter whether seen in its rugged or its more quiet aspects.

The paintings are about evenly divided between the Scottish highlands, where the artist has a shooting moor in the Ben Nevis country, and the countryside and shore near Newport, where his summer home is located. Of the latter series perhaps the finest is "Off the Beaten Track," which is remarkable for its breadth and synthesis. It is a glimpse of rocks and water and sky, set down with reticence and with great structural integrity. Next in point of interest is "The Piping Rock," in which Mr. Barney has accomplished brilliantly the difficult technical feat of interpreting the play of waters as they break on rocks. "Summer Afternoon" reveals a stretch of sun-kissed pasture, extending over the crest of a hill, while in the foreground is a stream of limpid water mirroring the coolness of trees on either side.

Of the Scottish series the most picturesque is "Old Ben's Nightcap," whose theme is Ben Nevis, seen in the distance beneath a crown of clouds, while in the foreground is a mountain lake and rugged slopes. This work breathes the very spirit of Scotland, as does also "Sunset Over the Moors" and "The Burn," both of which are very characteristic of color.

Mr. Barney's career as a painter will be watched with much interest, both because of its great promise and because of the debt the art world already owes him for his stand, almost alone, against the adaptation of absurd old world styles to the steel and concrete of the American skyscraper. The struggle he made for truth as regards the skyscraper is now history, but it waged fiercely more than a decade ago, when he denounced his brother architects for trying to make New York's tall buildings look shorter by means of horizontal treatment. His contention was that the skyscraper, by letting it look tall and adapting for it a Gothic treatment, could be made very beautiful. Time has completely vindicated his position, and now foreign artists visiting New York for the first time say that out of our modern steel and concrete has arisen an architecture which has no superior for beauty anywhere in the world.

Among the interesting exhibitions of the month is the group of early Spanish paintings also at the Ehrich Galleries. The outstanding feature of the show and one which is drawing crowds of visitors to the gallery is the superbly painted and exceedingly rare "Still Life" by Velasquez (1594-1793). When one realizes that there are less than one hundred acknowledged original paintings by this master, the interest in this example is easily understood. The composition is simple, direct and dignified. Among other paintings worthy of note are two Spanish Primitives of the 15th Century—"St. Jerome" and "St. Michael"—highly decorative panels, beautiful in color, rarely seen outside of Spain.

The Hankey Etchings on Exhibition at the Schwartz Galleries.

William Lee Hankey, whose work began to be known in this country only a few years ago, seems definitely to have joined in popularity the group of famous modern British etchers whose prints are so deeply appreciated by our collectors, and whose ranks include such men as D. Y. Cameron, Hedley Fitton, Frank Brangwyn and Axel Haig. Beyond coming into rank with them, however, there is no resemblance between Hankey's etchings and those of the four men just mentioned. Their reputations are based mainly on the presentation of architectural beauty, and, in the case of Brangwyn, the attainment of strength. Hankey is rather the interpreter of human feelings. Mothers and children are his favorite subjects, and even when he essays landscape it is human feeling that guides his hand rather than abstract beauty.

Sixty-four of his etchings, now on exhibition at the Schwartz Galleries, New York, afford the art lover opportunity for a comprehensive study of Hankey. Despite what has been said of the



Schwartz Galleries, New York

"Two Sisters," drypoint etching by William Lee Hankey.

preponderance of human emotion in his work, this collection presents a distinctly decorative aspect. A delicious virtuosity in color and quality is obtained in these black and white prints because of the fact that Hankey used the drypoint method; that is he cuts his lines directly on the metal with an instrument instead of tracing them through a fill-in of wax and letting acid "etch" them on the burnished surface. The drypoint method leaves a "burr" where the metal is "ploughed" with the instrument, and this either produces a shading by the ink or, in case of masses, results in a rich, velvety black.

The most famous print in the collection is "The Flight from Belgium," which is so great because the face of the woman bears in it a realization of all that has befallen and all that impends. "Sole Possessions" is another notable subject. A Belgium woman in whose arms is her baby and on whose back is a bundle. In depicting the normal feelings of motherhood and childhood, however, Hankey is most amiable. "Two Sisters" and "Maternité" are especially good, and "Confession," which conveys the sense of spiritual control on the mother's part, is a remarkable expression.

Of the landscapes the finest perhaps is "Sur la Niege," a glimpse of a French farm in winter so true that the weight of snow on the roofs is actually felt, and an illusion of dazzling luminosity attained. "In Belgium" has the same sort of human appeal, with its group of slender trees, its low-lying village beyond, and its white clouds billowing up in the distance.

General Meeting of the Archaeological Institute

The General Meeting of the Archaeological Institute of America and the Annual Meeting of the Council were held at the Johns Hopkins University, Baltimore, Md., Dec. 28-30, 1920. Some account of the papers presented of especial interest to ART AND ARCHAEOLOGY readers will appear in our next number.

BOOK CRITIQUES

From Holbein to Whistler. Notes on Drawing and Engraving, by Alfred Mansfield Brooks. New Haven, Yale University Press, 1920.

A most valuable and beautiful book has been added to the large library of books upon engraving, by Alfred M. Brooks, of the University of Indiana, Curator of Prints in the John Herron Institute of Indianapolis, therefore qualified to speak authoritatively on the subject.

From Hans Holbein in the early 16th century to Whistler in the 19th century, there is a world of art, of which the real fundamentals are drawing and engraving. Mr. Brooks cleverly shows "the ways by which the engraver and his art, or the engraver and his trade, have had a hand in the concerns of religion and the spread of knowledge, not to mention increasing the material and durable satisfaction and delights of civilized and cultivated men."

The object of the book, he says, is to make plain that engraving, which is but a kind of drawing, is one of the noblest of all the arts and one not understood by the majority of persons who pretend to an interest in art, and not regarded or understood at all by most persons. Beside the technicalities of engraving and etching, the time of their invention and discovery, he gives small sections showing the lines made by the burin and the etching needle, which will be of great value to the student of these graphic mediums.

The introduction is a clear and interpretative discussion of what constitutes originality in art, its understanding and appreciation and one is tempted to quote at length.

Mr. Brooks says that "to distinguish between good work and that which is downright excellent, requires accurate powers of discrimination, firm and abiding fairness, a thoughtful bent of mind, imagination and all the information that possibly can be had. The result is true appreciation, another name for profound understanding. It always implies sympathy."

The grouping of the subjects, of which the book treats, is quite unlike that of other writers and is all the more interesting and illuminating. Line engraving and wood-engraving in Italy and in the North, is followed by a chapter on the very important masters of engraving, two Italians, Mantegna and Marcantonio; two Germans, Dürer and Holbein, and one Dutch-

man, Lucas of Leyden. They all lived during the Renaissance, that period of great art when architecture, painting and sculpture came to "full bloom," an age which produced as well, great artist-draughtsmen.

They were painter-engravers and interpretative engravers, their remarkable creations of Christian art, their sacred subjects represented with lovely landscape backgrounds, Dürer's manner in particular, are still the much sought prints of Museums and Collectors.

Rembrandt, Van Dyck and Claude Lorrain are the great masters of etching, Rembrandt, the greatest not only of the seventeenth century but of all centuries. They are a story by themselves.

Turner's "Liber Studiorum" that wonderful collection of engraved, etched and mezzotinted landscapes which Mr. Brooks says surpass all works of landscape which the world has seen, forms another chapter with Wordsworth's poetry, both artist and poet possessing the romantic point of view, seeing nature and representing it in picture and poem, that are to "the realities of this world as visions of another world." "They accepted every aspect of nature, from the calm of a summer's day to the gale on a winter's sea."

The making of the book technically is the most finished product of the Yale University Press and is the fourth work published by the Herbert A. Scheftel Memorial Publication Fund, which was established by the widow of Herbert A. Scheftel, of the Class of 1898, who died in 1914. The gift was made "in recognition of the affection in which he always held Yale and in order to perpetuate in the University the memory of his particular interest in the work of the Yale University Press."

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The illustrations, of which there are nearly one hundred, are the finest possible reproductions of wood and line-engraving and etching.

The book is not only a contribution to art history, but to literature. H. WRIGHT.

Attic Red-Figured Vases in American Museums. By J. D. Beazley. Cambridge: Harvard University Press; London: Humphrey Milford, 1918. X+236 pp., 118 illustrations, \$7.

Mr. Beazley has done more than any other recent scholar in the way of identifying unsigned

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vases. He has discovered more than fifty new vase-painters and although certain scholars such as Percy Gardner and Pottier have questioned his methods, there is no doubt that his identifications, which often are the same as those made independently by others (Hoppin, Swindler, Frickenhaus, myself, and others) are in the majority of cases sound. He certainly has an unusual knowledge of stylistic details and aesthetics and a familiarity with the original vases themselves, such as perhaps no other living scholar has.

The present volume deals with a far greater field than its title indicates and represents a treatment of the whole red-figured style down to Meidias. There are many new attributions to artists already known, such as Epictetus, Oltus, Macron, and to those created by Beazley such as the Achilles and Pan Painters. Several new painters are identified, the best being the Niobid Painter, an artist of first rank. Some of the names of the artists such as the Flying Angel Painter; The Providence Painter, The See-saw Painter, The Painter of the Deepdene Amphora seem strange and the arrangement of the material might have been more practical. But there are very few errors in the book, which is one of the most important contributions ever made to Greek ceramics. Many unpublished vases in America and Europe are here illustrated for the first time and there are several better reproductions of vases already published.

D. M. R.

Everyone's History of French Art. By Louis Hourticq. Translated by M. Herbert. With 181 illustrations, and practical information for artistic tours. Librairie Hachette et Cie. Paris.

This admirable little handbook should be on the desk or in the pocket of everyone interested in French Art. It presents in a nutshell the information most desired by the traveler in France or the reader who wishes to familiarize himself with the salient facts in this long and interesting story. You have here, in brief compass, "the archaeologist's handbook to Paris and the Provinces," notes on the Paris and provincial Museums, and the annual Salons, and a chronological and topographical table. Then follow "Facts about French Art," beginning with the sources, and briefly describing the Romanesque, Gothic, Renaissance, Louis XIII, XIV, XV, XVI, Revolution and Empire

periods down to contemporary art. "When you study the artistic record of a nation, you witness its progress toward the ideal," and of all countries, except Greece, this is most truly exemplified by France.

M. C.

An Economic History of Rome to the end of the Republic. By Tenney Frank. Baltimore, The Johns Hopkins Press, 1920. xi+310 pp. \$2.00.

This book deals with Agriculture in early Latium, The early trade of Latium and Etruria, The rise of the peasantry, New lands for old, Roman coinage, The establishment of the plantation, Industry and commerce, The Gracchan revolution, Public finances, The Plebs Urbana: Industry at the end of the Republic, Capital, Commerce, The Laborer, and The exhaustion of the soil. Great use is made of archaeology and the result is a very important as well as readable contribution to the study of Roman history and archaeology. There are excellent summaries of the economic conclusions to be drawn from coins, inscriptions, the excavations of private houses and shops, from the finds in bronzes, silver, glass, jewelry, bricks, pipes, vases, and other archaeological evidence. The book is full of interesting statements even for our modern age. For example, we learn (p. 81) that Cicero's house cost about \$150,000 (p. 280 the cost is given as about \$200,000), but Sulla could have rented a flat for \$150 a year and workmen could get miserable rooms at a dollar per month; that the rate of exchange between silver and gold was about 16:1, the gold bringing little more if any more than its present day equivalent. Again we read (p. 111) "In a thousand years of Rome's history there is not one labor strike recorded." I remember an inscription which tells of a strike during the building of the Roman theatre at Miletus, but such things seem not to have existed at Rome. Those concerned with present day problems as well as those interested in Roman history or archaeology will receive much profit and pleasure from a reading of Professor Frank's original and scholarly book. The printing is well done and the book is one of taste. I have noticed only a few misprints, such as courage for coinage (p. 83), satrapies for satrapies (p. 131), wrong punctuation of p. 167, n. 4, open for opus (p. 173), wrong order of notes on p. 256. P. 102 the Ficoroni cista is said to be silver whereas it is bronze.

D. M. R.

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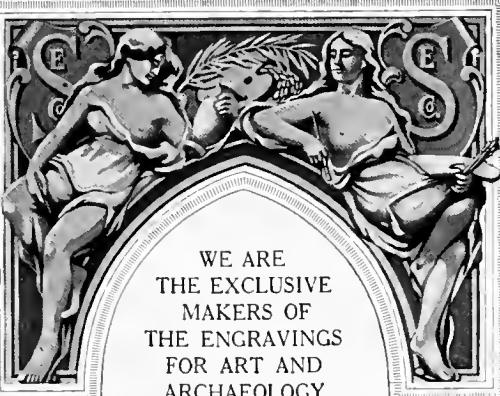
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An Illustrated Monthly Magazine

PUBLISHED AT WASHINGTON, D. C., BY

THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

ART AND LIFE (NEW YORK) COMBINED WITH ART AND ARCHAEOLOGY

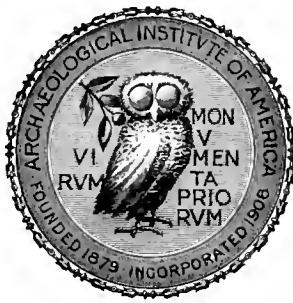
VOLUME XI

MARCH, 1921

NUMBER 3

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TERMS: \$5.00 a year in advance, single numbers, 50 cents. Instructions for renewal discontinuance, or change of address should be sent two weeks before the date they are to go into effect.

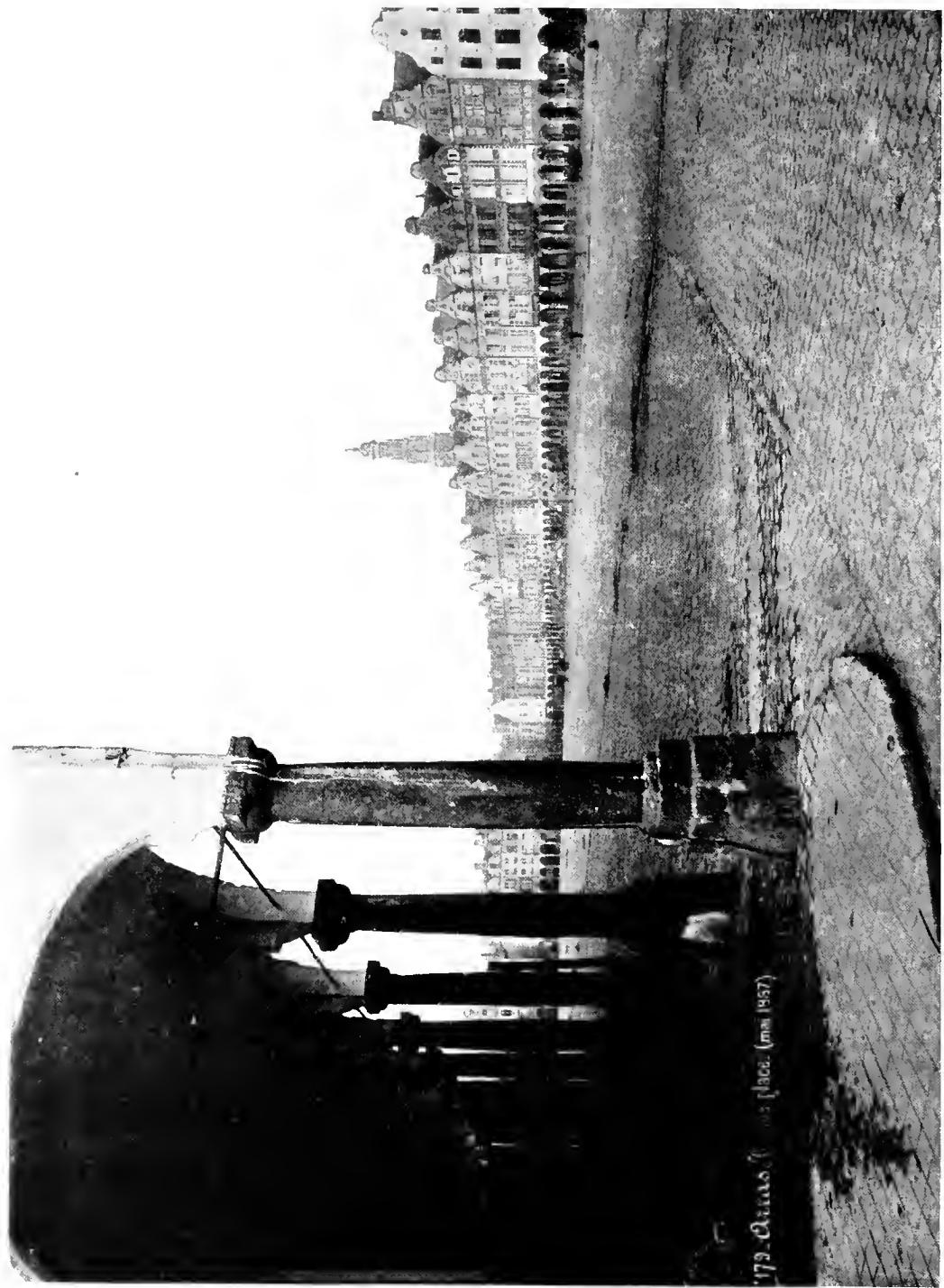
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Foreign subscriptions and advertisements should be sent to David H. Bond, 407 Bank Chambers, Chancery Lane, London, W. C. 1.

Entered at the Post Office at Washington, D. C., as second-class mail matter. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized September 7, 1918.

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'79. Arras. Grande place. (mai 1957)

ARRAS: The Grande Place as it was.

ART and ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XI

MARCH, 1921

NUMBER 3

MARTYRED MONUMENTS OF FRANCE

II: THE TOWN HALL OF ARRAS

By COLONEL THEODORE REINACH

Membre de l'Institut de France

IN A former number of this periodical¹ I gave a short account of the wanton destruction by the Germans of the far-famed castle of Coucy. Hardly a less odious crime against art, history and civilization was the annihilation of the town hall of Arras. If Coucy was the unparalleled specimen of *military* architecture in the Middle ages, the Hôtel de Ville of Arras was one of the finest productions of *civil* architecture in the early Renaissance. As the keep of Coucy was the king of our *Doujous*, so was the clock-tower of Arras rightly termed the king of our *Belfrois*.

Northern France, of which Arras marks about the center, is a singular compound of provinces and peoples, some of Teutonic, some of Romanic stock, little by little blended in that wonderful melting-pot of races, customs, traditions and civilizations, our many-sided, but one-hearted, modern France. Their story is a perfect maze

of ever-changing lordships. Artois, the *comté* of which Arras is the chief town, although of French tongue and culture and depending in feudal law from the realm of France, formed, as a matter of fact, during two centuries (1180–1384), a semi-independent state, connected sometimes with Flanders, sometimes with England. Later on, after the ghastly ravages of the English hosts, it became a part of Burgundy, the enterprising buffer-state, which had sprung up between France and Germany. After the dismemberment of Burgundy, towards the end of the fifteenth century, it was French again for a short time, only to become for about one hundred and forty years a Spanish province, previous to its final reunion, in 1640, to the French crown.

It is a notable fact that Arras, notwithstanding it having thus been a Spanish possession for a century and a half, does not show in its outward aspect, in its architecture or sculpture,

¹ART AND ARCHAEOLOGY, IX, No. 3, March 1920.



ARRAS: The Town Hall.

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the slightest trace of Spanish influence. The contrary has often been asserted by romantic archaeologists and in our own days by the poet Verlaine, who prettily described . . . “*la ville aux toits follets Poignant, espagnols, les ciels épais de Flandre*” . . . But poets are not bound always to say the truth. Now the plain truth is that whatever here is not purely French is decidedly of Flemish origin, for many and narrow were the political and commercial ties between Artois and the neighboring cities of Flanders which, under the mantle of republican freedom, developed, during the last centuries of the middle ages, unequalled wealth and unrivalled splendor.

Since Roman times there stood here a flourishing city, the chief mart of the corn trade in a fertile country and the seat of a renowned fabric of woolen stuffs, the luxury of which already scandalized the holy Jerome. In the later middle ages, when Arras, detached from the *comté* of Artois and nominally a part of the king's own dominions, was practically a free city, a thriving industry and a profitable trade developed here, hand-in-hand with a fine literary and artistic taste. Widely known was the skill of the goldsmiths from “Arras libiaus.”¹ The hangings or tapestries woven here were so highly valued that the name of the town became in several countries a generic denomination for fine tapestries, like in later times the word *Gobelins*. Who does not remember the *Galleria degli Arazzi* in the Vatican, and in *Hamlet*, old Polonius hiding behind the “arras?” Music and poetry were also at home among the “Arrageois;” they were a joyful, I may even say a jolly people, and devoted admirers of the fair sex. The *Jeu de Robin et de Marion*, by a man of Arras,

Adam de La Halle, is the very first musical comedy in history, and more than one fanciful invention of the old trouvère has crept by unknown channels from his *jeu de la Feuillée* into the moonlit visions of a *Midsummer Night's Dream*.

Hardly anything remains nowadays of mediæval Arras. The beautiful city walls with their battlements, gates and turrets, the public baths, the fine private mansions, the huge abbey and Gothic cathedral, the carved tombstones and crosses, nay, the very altar screens, almost everything has disappeared, sometimes by brutal warfare, mostly under the hammer and chisel of the so-called embellishers of later times. For the modern visitor of Arras, the most striking features are the two large squares, about the middle of the old town, known as *Petite Place* and *Grande Place*. As they stand, or rather stood of late, they are a work of the seventeenth century executed soon after the French reconquest of 1640; but their ground plan was due to the emperor Charles V, and they show even some remembrances of the old wooden dwellings of the XIIIth century, one of which—*la maison Deleau*—is still standing on the Grand Place. Moreover, the new houses have retained the old cellars, the so-called *boves*, spacious, deep and sometimes two-storied, which in the time of Guicciardino, as well as in our own, afforded a priceless refuge against the cannon of a barbarous foe.

Both of these squares, as well as the wide street—rue de la Taillerie—which connects them, were lined with houses of a uniform type, though allowing some variety of size and ornament. Be it said to the praise of the mayors and municipalities of the *ancien régime*: they never allowed any façade to be repaired, unless brick was substituted

¹“Arras the handy one” in the vernacular dialect.



ARRAS: Inside view of the Cathedral.



ARRAS: Inside view of the Cathedral (present state).



ARRAS: The Palace of St. Vaast—court yard of the Museum.

for brick and stone for stone. So these two huge places, with their hundred and fifty-five houses, kept their character unchanged and unblemished down to our own days. The ground-floor recedes behind an open gallery, the narrow arcades of which are supported by monolith Doric sandstone columns. Two two-storied mansions are built in stone and brick, their lofty roof facing in the shape of a rounded gable, the base of which ends in a pair of heavy volutes; the façades, only two or three windows wide, are adorned with quaint sign-boards, carved in stone, mostly copies of much older ones. All in all, says one of our best authorities in archaeology, you have here an *ensemble* unique in the world.

The *Petite Place*, the older of the

two, was formerly the animated centre of the burghers' life, the celebrated *forum* of the town. In mediæval days a charming chapel, the so-called "lantern of the holy candle," had been erected in the middle of the place as a sort of permanent record of the dead: it fell a victim to the revolutionists of 1793. And on one of the small sides of the same place stood until yesterday the far-famed Hôtel de Ville, the glory of old Arras, the chief subject of this paper.

Town halls were very scarce in Northern France down to the end of the fourteenth century. The cities were neither rich nor free enough to indulge in such luxuries; moreover the churches sufficed as a rule for the accommodations of such few public services as existed



ARRAS: The Grande Place as it is.

and specially for the meetings of the burghers discussing their affairs. In this, as in other respects, the cities of Flanders showed us the way. Gradually our northern towns followed in their lead, one of the earliest and finest specimens of this class of buildings being the town hall of Saint Quentin, another victim of the recent war.

The present town hall of Arras, which replaced an older *Halle des Echevins*, was not erected before the first decade of the sixteenth century, in the days of Arch-duke Maximilian. Chronologically it belongs already to the Renaissance, but artistically it is still a Gothic structure of pure *flamboyant* style, a style which persisted very late in our Northern regions and celebrated here, in contemporary times,

a remarkable revival. No more than the houses of Arras does the town hall exhibit any trace of Spanish influence: it is a plant sprung from the native soil. The designer of the main building, Mahieu Martin, was an Artesian by birth, and so were his two most notable successors, Jacques Le Caron, the completer of the belfry, and Mathieu Tesson, the architect of the left wing.

Martin's work, which forms now the nucleus of the aggregate, was to a certain extent inspired by the aforesaid town-hall of Saint Quentin. The low ground floor is screened by a vaulted portico opening towards the *place* and offering a shelter against sun and rain. The arches, of unequal sizes, alternately round and pointed, rest on slender columns of sandstone; they are elegantly



ARRAS: The Museum and Cathedral (present state).

decorated with flower-work. Then, above an elaborate cornice, rises the very lofty upper story, lit up by eight beautiful Gothic windows in the style of the later cathedrals and adorned with delightful tracery. In front of the two middle windows projects a handsome balcony, originally of wrought iron and a work of the eighteenth century, but, in our own days, clumsily rebuilt in stone. Between the high gables of the façade windows, ran a series of small round openings, so-called *oeil-de-boeuf*, quaintly divided into segments by mullions of varied devices. An open balustrade, also of an ingenious design, ended the wall of the façade, and above this balustrade, giving its peculiar character to the whole building, rose a high slated roof, enlivened with three rows

of sky-lights, each of which was framed with elegant metal open-work and crowned with gilt sundisks or with small quaint weather-cocks. The whole façade, including the Gothic niches at the angles, constituted a magnificent monument, the like of which was hardly to be found in any other French town.

Unfortunately this fine building, in its noble restraint, did not remain unblemished throughout the centuries. In course of time, new wants, the ever growing expansion of public services caused many additions to be made to the old Gothic town hall; not all of these were felicitous, one of the last—the restoration of 1840—being by far the worst.

As early as 1572, a whole wing was erected to the left (speaking as one



ARRAS: Belfrey and Town Hall after the bombardment.

looks from the place) and somewhat in the rear of the main building. This work of Mathieu Tesson was, all-in-all, a good example of the Flemish Renaissance style, without any survival of Gothic elements. The two lower stories reminded of the Louvre with their belted pilasters, their bossages and large square windows. The "perron" had a cupola which was removed in the eighteenth century. A refined taste could hardly approve of the gorgeous little niches and twisted columns of the third story nor of the massive intricate gables above the windows of the attic.

Still less satisfactory—I mean still more over-loaded with useless decoration—was the right wing, added under Napoleon III, by the romantic

Grigny, one of the leaders of the Gothic revival: nowhere appears more glaring the mistake of Ruskin's formula "beauty in architecture is ornaiment." The same architect and his mate Mayeur planned the inner fittings of the town hall, in a profuse and exuberant style, flavoring of the so-called Manoelic architecture in Portugal.

I have still to mention what, in the opinion of many, was the most valuable pearl in the crown of the old city or, to use the phrase of Shakespeare, "the feather in her cap:" I mean the belfry or clock-tower. Standing close behind the town hall, it was not, strictly speaking, a part of it: so the *campanile* is distinct from an Italian *Duomo*. Nay, the belfry was rather older than the

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hall itself, having been built between 1463 and 1499. Its airy structure, its buttresses, bell-turrets, niches, high and pointed twin windows, made it very like the tower of a Gothic cathedral. Originally it ended, like those towers usually do, by a balustrade and a long slender spire. However, towards the middle of the sixteenth century, the spire was pulled down and in its stead were raised by Jacques Le Caron of Marchiennes—the work was dedicated on July 2nd, 1554—two more stories of octagonal design, tapering as they rose, gorgeously clothed with lace-like carving, and sheltering, among many mighty bells, one of the most famous chimes or *carillons* of northern France. The upper story culminated in a large closed crown formerly of stone, lately restored in cast iron, on the top of which a big heraldic lion of brass carried the glorious pennon of Artois: a quaint device inspired from the town hall of Audenarde, but here far more effective, because the belfry rises to more than twice the height of the hall.

Thus, this king of French *belfrois*, shooting to the height of seventy-five metres, has a giant sentry of the city lying below, towered above the picturesque labyrinth of wide places, narrow streets, houses squeezed together, of the many churches, the huge ungainly cathedral of the eighteenth century, as a beacon beckoning from afar to the weary traveler, a herald of comfort, beauty and joy, reminding of the lines of the French Heine:

*Belle, très au-dessus de toute la contrée,
Se dresse éperdument la tour demesurée
Attestant les devoirs et les droits du passé.*

Hall and belfry happily completed each other: together they were the pride of Arras, as the famous Cloth Hall, likewise ill-fated, was the pride of Ypres. They testified, in a magnificent lan-

guage, understood by all, to the civic spirit of mediæval burghers and to the refined taste of the Renaissance; they presided over the thriving life which in the nineteenth century permeated and revived the time-honored capital of the *Atrebates* and of Countess Malhault, the song-loving home of the trouvères and of the Rosati, the native city of Jehan Bodel and of Maximilien Robespierre.

Several times already in the history of Arras has a period of peaceful and prosperous development been succeeded by the hurricane and havoc of invasion or civil war. The old capital of the *Atrebates* was burnt in the fifth century by the Vandals and Attila; the new Arras of the holy Vaast was ransacked by the Normans in 881. Fearful were the ravages wrought by the wars of the fifteenth and sixteenth centuries from King Louis XI to Emperor Charles. Streams of blood were shed here in the time of the Revolution and Terror. But none of these calamities was comparable in point of destruction, to the ghastly doom which befell the old city in our own days.

The suddenness of the catastrophe added to its frightfulness. "Arras," writes M. Enlart, "was extending and developing her trade, confiding in a peaceful future, enjoying the present welfare. Thus lives a harmless bird, chirping and pecking close to the jaw and claws of a treacherous cat, which feigns to be friendly or asleep!" Who has forgotten what the waking of the cat was like, in the first days of August 1914, the terrific leap of the wild beast, the flood of carnage and destruction; or, to use the word of a German professor, Doctor Clemen, the "measureless devastation" which spread for more than four years over our flourishing northern provinces? Five towns, two hundred villages, num-

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berless churches and factories reduced to ashes, 172 works of art registered as historical monuments stolen from the sanctuaries where they were housed, hundreds of mines flooded, thousands of trees cut down, smiling fields and orchards changed into hideous deserts, the very earth turned out of its bowels and mimicking the craters of the moon, five of our finest departments plunged into a state of misery and ruin which even now after two years of peace and deliverance, they are strenuously endeavoring to overcome—such was the balance of the worst and, let us hope, the last of the barbaric invasions.

Arras, although an open town, was one of the hinges of the gate, or rather the network of trenches coated with brave breasts, which, from the latter end of September 1914, protected the heart of France against the advance of the German foe. After a short occupation of four days, the Germans had evacuated the city. Not a soldier was within its walls, as Mr. Whitney Warren has testified, when the so-called "preventive bombardment" began on the 5th of October; it lasted, with short interruptions until the month of September 1918, and the final discomfiture of the invaders. During these four years, the barbarians never ceased firing at buildings, none of which could be of any military use: public monuments and private dwellings, churches and hospitals, nothing was spared; they went on blindly, as writes a witness,¹ "ruining ruins, reopening scars, killing the dying."

As early as the 7th of October 1914, the first and noblest victim, the beautiful town hall, went up in flames. On the 21st of the same month, a shower of high explosive shells was poured upon the belfry and at the 69th hit the proud

structure tumbled to the ground; on the helpless stump, the German batteries continued to vent their fury. Later on, came the turn of the railway station, of the fine Gothic church of John the Baptist, of the clock-tower of Saint Nicholas. In the unwarrantable conflagration of the old people's hospital, thirty poor women were wantonly slaughtered. The fine palace of Saint Vaast sheltered the archives, the library and the museum; this also fell a prey to the incendiary bombs. Some of the most precious treasures had been brought into safety, but nearly all the books and part of the provincial archives were burnt, including the valuable documents collected by Father Ignace and archivist Lavoine; also the fine paintings of Tattegrain and many pictures by local artists. Lastly the disaster overwhelmed the cathedral, formerly the abbey church of Saint Vaast. It was an unattractive building, of stone and plaster, in the Louis XVI style, completed only in 1833, but remarkable for its colossal proportions and majestic regularity. Ripped up in its turn, it became day by day a gigantic ruin, more beautiful in its desolation than in its splendor. "Half overthrown," writes an eye-witness, "it shows the sky between its massive pillars, reminding us of an etching by Piranesi. A few months have clothed it in the forlorn grandeur which it took centuries to pour on the Baths of Caracalla. Columns, capitals, fragments of arches, everything glares with the whiteness of snow."

What now about the private dwellings? It is heart rending to look on the *Grande Place* and *Petite Place* with the hideous gaps torn everywhere, some of them gigantic in size; one single volley threw down nine gables at a time! In the center of the town not a

¹Potez, *Arras*, p. 43.

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block has been spared; some streets have completely vanished. Seventy per cent of the houses have been utterly annihilated or reduced to their wooden frame-work; even those that seem to be sound show, at a closer inspection, threatening wounds. Nor are picturesque scenes wanting: here has a house crumbled to dust, while its roof remains suspended as by a miracle between the projecting beams of its two neighbors; there an upper story shows, through the broken façade and shattered windows the inner fittings and forlorn furniture as on a film or on an upholsterer's model. Strange to say, among so many corpses the little house of Robespierre remained untouched, neat and tidy, as was its master of yore, the dandy of the guillotine.

However, in that field of desolation, no sight is more dismal than that of the late town-hall. So sweeping has been the blow, that an untrained visitor can hardly trace the outlines of the old fabric, with its central structure and its

two receding wings, buried among stretches of smouldering walls, heaps of crumpled stones and a perfect forest of wild herbs and plants shooting out from the thick layers of rubbish. On the left, a few arches and noble columns stand out in solitary majesty; on the right, a shred of lace glittering among the ashes is all that subsists of Grigny's romantic tracery. Of the king of belfries, of that time-honored treasury of joy and song, nothing remains but a shapeless stump, jagged and pallid as a ghost, pointing towards heaven with its mangled finger as if to protest against crime and appeal for retaliation. And the words of an old chronicler, quoted by my friend Enlart revert to our memory when, speaking of similar outrages committed by German soldiery in the fourteenth century, he concludes thus: "*Maudits soient-ils! ce sont gens sans pitié et sans honneur et aussi n'en devrait nul prendre à merci.*"

Paris, France.

ART'S DEMAND

By LE BARON COOKE.

Art is an exacting mistress; she demands purity of conception in all her spheres: Literature, Painting, Drama, Music, and Architecture; and if one proves himself inadequate, she flaunts before him one truly fine and meritorious Achievement worthy the privilege of sitting at her Board, thus implanting the Seed of Discontent in the mind of the one having failed; the seed, which, after all, will determine if the artist-spirit is an indwelling conviction in the man by a renewal of consecration to the one Thing by which his soul can truly live and flower.

True, the artist pays dearly for the aspirations for which he gropes, that is, of course, if we consider material sacrifices and privations; but the inner, spiritual satisfaction of the one who proves himself the artist in his realization of Creation makes the rewards that follow mundane pursuits seem trivial and ephemeral indeed.

WHAT THE WAR COST FRANCE IN ART TREASURES

By STÉPHANE LAUSANNE

Editor-in-Chief of the "Matin"

THE world war cost France not only one million four hundred thousand human lives, entire cities, factories, mines, and buildings: it cost her also a part of her magnificent store of art treasures. And that part can never be restored to her. Houses are reconstructed, mines are reopened, factories are reorganized, and cities are rebuilt. Other men are born to take the place of those who have disappeared. But we cannot replace a cathedral ten centuries old, with the memories attached to it; we cannot replace a château of the middle ages, with the epoch that it calls to mind; nor can we replace the stained glass which was the work of the greatest artists of the Renaissance.

Frightful is the list of ruins of French art—as frightful, perhaps, as that of Rome or of Athens when sacked by the Barbarians. It is this list which I wish to place before the eyes of the American public which, more than any other, has always shown an affectionate respect and an enthusiastic admiration for the old historic monuments of France.

Almost a century ago—in 1832, to be exact—France officially, by law, put under the protection and the control of the State, the most beautiful edifices of which the nation was proud. A service was created, the service of historic monuments, which under the direction of the Minister of Fine Arts, was charged with the care of these edifices, with their upkeep, and with their repair. All the projects and all the expenses are inscribed on the budget each year, and

consequently are paid for by all the citizens.

Before the war almost a thousand artistic or historic monuments in France were thus placed under the surveillance and care of the Department of Fine Arts. Of these, two hundred and fifteen during the war, have been either completely destroyed or seriously damaged: there is, therefore, in considering only the figures, a decrease of more than a fifth in the art treasure of France; but the loss is even greater, for unfortunately some of the works destroyed contained what was of the highest value in art and in history.

Let us consider in the first place what has been totally wiped out, that which will never be able to live again, that part which is definitely lost to the patrimony of civilization.

To begin, we should cite the Château de Coucy, in the department of the Aisne.¹

A great French architect, who was also a great historian, Viollet-le-Duc, called the Château of Coucy “a veritable city, conceived in its ensemble and built by a single effort, dominated by a powerful will.” This splendid château was in fact a whole little city, built in the thirteenth century on a height from which can be seen on the horizon Laon, Noyon, and Chauny—thirty miles of valley, of plain, and of forest. Behind the moat and the great towers there was a whole series of buildings: a Gothic chapel; a court house, called the hall of

¹ART AND ARCHAEOLOGY, IX, No. 3, March, 1920.

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the knights because it was ornamented with the statues of nine valiant knights; shops; stables; modest little houses for the officers and majordomos; and finally the dwelling of the master, he who was called the *Sire de Coucy*. All that was a marvelous restoration of a unique corner of the France of the middle ages, with its life, its habits, and its institutions. And all that has been annihilated, ploughed over, pulverized by the heavy German shells that rained upon it; there remain just one fragment of the great round tower and the ruins of the ramparts. But inside, the wreck and chaos are such that the Department of Fine Arts has been forced to give up any attempt even to clear away the debris. Of the Château of Coucy, whose principal parts were preserved during eight centuries, posterity will know only the enormous ashlers and the blocks of stone heaped up on top of each other.

The Château of Ham, in the department of Somme, older by a hundred years than the Château of Coucy, was somewhat smaller, but was not less glorious. It, also, was enclosed within enormous towers, one of which measured thirty-three meters in height and in diameter, and was behind a fortified trench. It had resisted all the wars: against the English, against the Spanish against the Austrians; but it could not resist the German bombardment, which put it in the same state as the Château of Coucy. It also will remain a perpetual ruin.

The belfries of Comines and of Arras are also lost forever. The former dated from the fourteenth century, and had a historic value great to every Frenchman, for it belonged to the charming château where was born the celebrated historian, Philippe de Comines. But how speak of the second, seventy-five meters high, which dominated the Hôtel

de Ville of Arras and which was a veritable artistic joy, with its carven colonnades, its wonderful chimes dating from 1434, and its beautiful platform on which stood a colossal lion? These belfries where of old, in the middle ages, guards were placed to watch over the countryside, and from which pealed a bell to summon to meeting the citizens and notables, existed hardly anywhere except in the north of France and in Belgium; practically speaking, there are none to be seen south of the Seine. Their destruction, therefore, is all the more to be regretted.

The Hôtel de Ville of Noyon is another irreparable loss. Noyon, the bridge city closest to Paris, (M. Clemenceau kept repeating for three years, "We must not forget that the Germans are still at Noyon"), prided herself on two works of art: her Gothic cathedral,¹ constructed in the twelfth century, which resembled the basilica of St. Denis and was the first Gothic cathedral built in France, with all its annexes, its cloister, its treasure room, and its library; and the Town Hall, which was part Gothic and part Renaissance. At the cost of great efforts, the cathedral can perhaps be restored; but for the Town Hall, which was reduced to bits, all work would be in vain: it must be considered dead forevermore.

Gone also is the delightful House of the Musicians at Rheims, with its five alcoves framing four high, wide windows. Each alcove contained the silhouette of a musician, larger than nature. The first was playing a drum, the second a bagpipe, the third held a falcon in his hand, the fourth played a harp, and the fifth a violin. The five statues have been saved, but the charming house, which belonged to the brotherhood of fiddlers of Rheims, has

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been reduced to bits by the heavy shrapnel fire. Never again will the statues return to their alcoves.

To sum up, more than thirty churches, all classed as historic monuments, have been totally destroyed, and the Fine Arts administration has given up even the consideration of their possible reconstruction: let us cite notably the church of Ablain-Saint-Nazaire in Pas-de-Calais, the church of Tracy-le-Val in Oise, the church of Givry in the Ardennes, and the church of Laffaux in Aisne. Particularly tragic is the fate of the church of Laffaux, which, built in the twelfth century, was ornamented with ancient mural paintings. Misfortune willed that it be situated in the very centre of the plateau of the Chemin des Dames, and of it there remains not the slightest vestige. The grass and the weeds have grown over what once were the church, the mill, and the village of Laffaux. And a sign, stuck into the naked ground, bears this simple and terrible inscription:

THIS WAS LAFFAUX.

Such is the list of the monuments that might be called the war's great dead: no trick of architecture will ever make them live again.

The list of the great injured is not less painful, for here are to be found the most illustrious artistic glories of France—and among them the five magnificent cathedrals of Rheims, Soissons, Noyon, Verdun, and Saint-Quentin, the delightful Abbey of Saint-Vaast, the Gothic churches of Peronne, of Roye, of Etain, and of Saint-Mihiel, and the town halls of Arras, of Verdun, and of Saint-Quentin.

At the disposition of the five cathedrals have been placed the most eminent architects of France and the best crews of workmen. All of the work for

fifteen months past has consisted principally in preventing the further deterioration of such parts as are still standing. The basilicas have had to be protected against the rain and the wind; the supports and the walls which threatened to crumble have had to be propped up; the scattered stones and sculptures have had to be brought back, catalogued, and labelled; in a word, it has been necessary to save the still healthy members of the glorious wounded. The work of reconstruction properly speaking will hardly begin before next year. But what should be remarked, from now on, is that even when we shall have succeeded in restoring completely the cathedral of Rheims, the basilica of Noyon, or the collegiate of Saint-Quentin, there will always be lacking to these three historic marvels precious things, and things which cannot be replaced. The sculptured figures and the carvings that decorated the façade of the cathedral of Rheims will always be lacking; forever lacking will be the burned books of the library of the basilica of Noyon; there will be lacking the paintings which walled the Hôtel de Ville of Saint-Quentin, and which were blackened, soiled, discolored purposely by the Germans during the four years of their occupation; above all, there will be lacking a great part of the panes of colored glass—perhaps the most beautiful in France—of the cathedral and of the church of St. Rémi at Rheims, of the collegiate of Saint-Quentin, and of the church of St. Jean at Roye.

The art of making colored glass was an art essentially French and special to the middle ages. All the patience of the monks and of the artisans of long ago was needed to give to this work the indispensable attention to detail and long-continued effort. In fact, from the

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eighth century, all Europe came to France to admire the work in colored glass, and the French glass workers were in demand in England, in Germany, and even in Scandinavia. It was in the fourteenth century that the discovery of silvered yellow, which allows a brilliant yellow tone on a neutral background, brought to its height the art of making colored glass. The glass-workers then found new colorations and new *motifs* for decoration; they gave vigor to their figures, on backgrounds ever clearer; they dressed their people in garments bedizened, embroidered, treated with a surprising skill; they tripled or quadrupled the panes of glass in order to multiply the shades. In a word, they obtained the effects of striking portraits. After that, the use of colored glass diminished or was lost. In the seventeenth century, there remained hardly any *ateliers* except those of Troyes which still produced a few interesting examples. In the eighteenth century these shops, too, were closed. Today, the artistic pane is still produced, but there is nothing to compare with the religious glasswork of four hundred years ago. We have not the time, and machinery has killed individual art. Thus, we understand what an irreparable loss is even the partial destruction of a rose-window such as that of the Apostles at Rheims, or the pulverisation of the glasses of Saint-Quentin. This will never be replaced, any more than we could replace a picture by Titian or a canvas by Michael Angelo. The cathedral of Rheims and the collegiate of Saint-Quentin will never be more than palaces without windows—than bodies of women without expression.

Let us sum up. And, to recapitulate as well as possible, it is best to give the floor to the director of French Fine Arts himself, M. Paul Léon.

"We must count," he told me, "twenty years before the artistic ruins of the north of France can be restored. And for that we will need five thousand workmen, sculptors, molders, and experts. The cost will be more than a billion francs. Forty monuments never can be restored and are lost for all time. A hundred and fifty cathedrals, churches, and town halls will remain eternally mutilated. The cathedrals of Rheims and of Soissons will never again see some of their sculptures and all of their colored glass. The town hall of Arras will never again see its wainseating, its chairs, its chandelier or its embossed chimneys. Three-quarters of the work of eight centuries in Flanders, in Picardy, and in Artois can be considered as totally destroyed. France is poorer by four hundred *chefs d'œuvre*, which nothing can ever replace."

M. Paul Léon told me this, one warm spring morning, while the sun gilded with its rays the Louvre, that other artistic glory of France. By the open window the birds were to be heard singing, and business men were to be seen reading the newspapers. Perhaps they were reading the latest important speeches of the principal statesmen of Europe, assuring us that we must aid the rehabilitation of Germany—of the Germany who has done all this, and who has not lost a pane of glass from one of her churches or a stone from one of her monuments.

Paris, France.



GAME, FRUIT AND VEGETABLES: Franz Snyders (1579-1657).

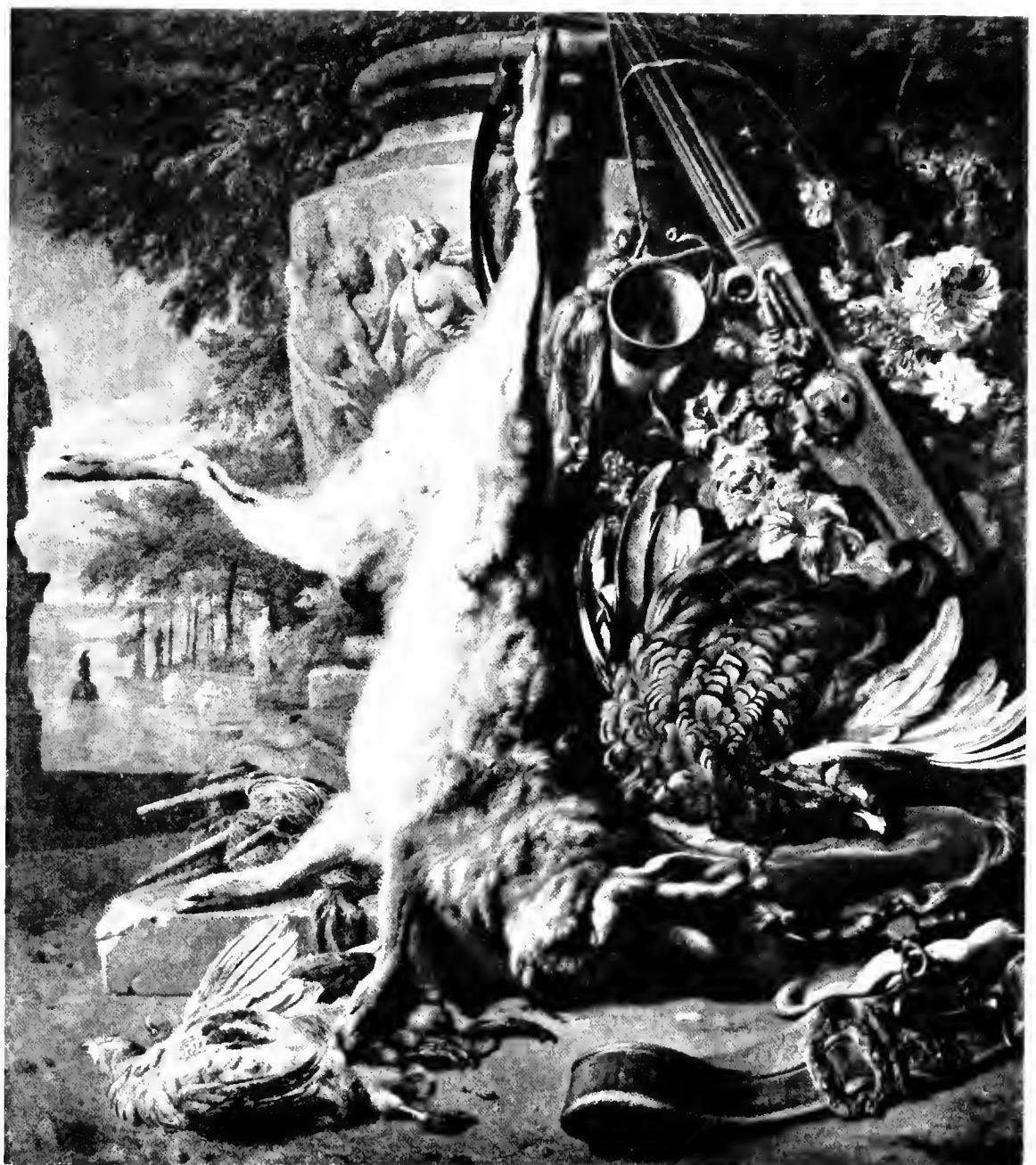
STILL LIFE: TODAY AND YESTERDAY

By HORACE TOWNSEND

HANGING cheek by jowl with pictures by Ryder, Twachtman, and his own father, there is exposed to public view in a New York gallery today a study in still life painted by a boy who has hardly emerged from his 'teens. It is a little picture of a Brazier and Tea-kettle by Dines Carlsen, son of the National Academician Emil Carlsen, and its rich deep tones, its satisfying color and its picturesque arrangement unite to make it a truly remarkable painting. Here is a mere lad and yet he seems to be gifted with the secret of that imaginative realism which lies back of all the best still

life painting which the ages have to offer us. It is not difficult to realize when we regard it that the Academicians themselves, before the opening of each exhibition, are wont eagerly to contend for the canvasses signed by this gifted boy or that one of them was among the artistic treasures chosen in most cases for their technical accomplishment which the late William M. Chase gathered together and which were dispersed at his death.

Though a still life in the ordinary acceptance of the term, means a picture which, like those of young Dines Carlsen, concerns itself entirely with



DEAD GAME: Jan Weenix (1640-1719).



STILL LIFE: Jan Jansz Treck (1606-1652).

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STILL LIFE: Jan Davidsz de Heem (1600-1674).

the representation of metal-work, porcelains, potteries, fruits or other inanimate objects, pretty nearly all paintings and certainly all those which deal with interiors and all portraits are, to a certain extent, pictures of still life.

The primitives, who painted in the fifteenth and early sixteenth centuries, Italian as well as Flemish, were great fellows for these still life attributes of their pictures. They lavished at least as much care and attention on the embroidered draperies of their Madonnas, and the carved, gilded and inlaid thrones upon which they sat, upon the shining armor of their warrior-saints, or upon the music instruments carried by their angels, as upon the faces and figures themselves. Even in the elaborately worked gold backgrounds they were so fond of employing the decorative genius of the still life painter is manifest.

Advancing a handful of years the fact that certain Asia-Minor rugs are today known to collectors as "Holbein" rugs, is significant. The use of the term is due to their frequent appearance in Hans Holbein's (1497-1543) pictures, as for instance in that masterpiece, the Meier Madonna, now in the Darmstadt Museum. Not

that the worthy Hans was the only painter who so incorporated these bits of still life in his pictures for his Flemish predecessors from Jan van Eyck (1380-1440) and Memling (1430-1494) to Gheeraert David (1460-1523) were all in the habit of doing likewise. Perhaps, however, it was in their portraits that these early painters particularly loved to bestow their utmost technical skill on the rendering of the still-life accessories and whether it was a tall conical glass of flowers, a money-weigher's scales, a scrivener's inkstand, or some stray leather-bound books, each was limned with that loving meticulousity which is inseparable from the painter of still life.

Indeed the portrait and even the subject painters of other schools, countries and ages were just as fond as these old Flemings of introducing passages of inanimate nature into their



STILL LIFE: Dines Carlsen.

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pictures. Murillo, for instance has been called incomparable as a painter of still life, and whether he was dealing with a group of luscious peaches, a cluster of purple-bloomed grapes, some yellow oranges or fruits bursting with ripeness, whether it was an earthenware pitcher or a basket of plaited rushes he had to reproduce, he was wont to portray them with a realism, and depth of tone that none of his successors, save perhaps the Frenchman Chardin, could equal.

It was in Holland and Flanders, however, in the seventeenth century that still life painting was elevated into a distinct and definite branch of the painter's art. In Flanders, especially, the encouragement given to its practitioners must have been most cordial, for men of acknowledged talent devoted themselves en-



STILL LIFE: Emil Carlsen, N. A.



FRUITS: Pieter Snyders (1681-1752).

tirely to its pursuit. These are the men whose work has proved of such abiding excellence that today it hangs in favored positions on the walls of our public museums or in the homes of our leading collectors. There is the early work, for instance, of Franz Snyders (1579-1657) and of his favorite pupil Paul de Vos (1600-1654), the dogs and their inanimate rivals the "Dead Game" of Jan Fyt (1609-1661), the fruit, game and still life objects of Adriaen van Utrecht (1599-1652) and later the incomparable fruits of Pieter Snyders (1681-1752). It is curious by the way to notice how these painters of dead nature reflected the exuberance of the full-blooded Flemish life of their day. The most casual study of the paintings of that day and country impresses one with the feeling that here was a community which delighted above all things in the pure and undiluted *joie de vivre*, and to this taste the artists, headed by Peter Paul Rubens (1577-1644), ministered to the full. With an epicurean imagination the still life painters did their best to titillate the appetites of those for whom



STILL LIFE GROUP: Jan Davidsz de Heem (1600-1674).

their pictures were painted and in pursuance of this desire they crowded their canvasses with artfully disposed dead game, interspersed with lobsters, oysters and other shell fish and backed with groups of luscious fruits, so that even to this day one's mouth waters in their contemplation.

Not altogether different was the attitude of their rivalling neighbors the Dutchmen. This was the hey-day of Holland's political and material prosperity and the almost ostentatious luxury of its wealthiest citizens dominated the pictures painted for the decoration of the paneled rooms of their houses. Jan Davidsz de Heem (1600-1674) among others, the noteworthy

son of a distinguished father, found his chief pleasure in the deft arrangement and admirable presentation of fruits and flowers, gold and silver vases, musical instruments and richly mounted jewel caskets, while he was especially happy in his rendition of glass ware and crystal which he hardly ever failed to introduce into his pictures. Similar recorders of their generation, to pluck but a few from a crowded quiver-full, were William Klaesz Heda (1594-1680), Jans Janszoon Treck (1606-1652), Jan Baptist Weenix (1621-1660) and Barnd van der Meer (1659-?). But the Dutch of the seventeenth century were not only merchants and politicians, they were theologians as well,

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and this other side of their characters, its somewhat austere religiosity, is to be seen in another group of still life pictures. Prominent among the painters of these was Pieter Potter (1600–1652), the father of the better-known and more capable Paul whose "Bull" is one of the world's great pictures. Potter gives us groups of skulls, prayer-books, crucifixes and guttering candles surcharged with an asceticism which seems to suggest the title of "Vanitas Vanitatum" to each of them.

During the eighteenth century we have to look to France for the most notable of still life painters. Reference has already been made to Jean Siméon Chardin (1699–1779) whose "Kitchen Utensils" and "Silver Gob-

let" are held in reverence in Paris collections, while his contemporary Jean Baptiste Oudry (1685–1755), though chiefly known as a Gobelin tapestry designer, was also an accomplished painter of still life. Among the later French painters may be picked out that Chardin of his time Antoine Vollon, (1833–1900) as well as Augustin Theodore Rebot (1823–1891), Madeleine Lemaire and Fantin-Latour, while England has her William Hunt (1790–1864) and George Lance (1802–1864). In our country besides the youthful Dines Carlsen already referred to, perhaps the most noteworthy modern painter of still life is the late William M. Chase.

New York, N. Y.

ARMISTICE DAY

Paris, Nov. 11, 1920.

By J. B. NOEL WYATT.

*W*hose tomb is this, who lies beneath this pile?
*T*he stateliest arch that Art hath e'er conceived,
*P*ointing to Heaven to tell each passing year
*O*f power and empire once by him achieved
*W*hose dust, 'neath gilded dome, doth not rest here.
*W*hose tomb is this, who sleeps beneath this arch?
*N*o need of carven letters to define;
*U*nnamed, unknown, but here before this shrine
*T*he world bows down and brings its palm and wreath
*F*or him and those who passed the gate of Death
*T*o give to men—'twas all they had—their life,
*W*ith legacy to earth of ending strife;
*W*here weeping mothers, kneeling here alone,
*R*ejoice for them that stand before the throne,
*A*nd know not only now of armistice,
*B*ut, past all understanding, God's own peace;
*W*hile wondering still we wait the Mystery,
*T*he "Arch of Triumph" looming to the sky.

Suggested by the Cover Picture of "La Belle France" Number
of ART AND ARCHAEOLOGY, X, No. 6, Dec. 1920



National Library Prints

Cards of Lyons known under the name of "Jeu de Piquet de Charles VI." Attributed originally to the 15th century, but published at Lyons at the beginning of the 16th century.

PLAYING CARDS: THEIR HISTORY AND SYMBOLISM

By W. G. BOWDOIN.

PLAYING-CARDS have a history that is both ancient and honorable. Certain writers have held that they were invented to divert Charles VI of France, who had fallen into melancholia. Other authorities have ascribed an antiquity to the earliest playing-cards that, to the most generally accepted present-day experts, is extreme. An historic age of at least five hundred years may, however, be conservatively assigned to them. So far as our present knowledge extends, the definite history of playing-cards certainly does not antedate the second half of the fourteenth century, otherwise and more precisely, according to W. H. Willshire, the year 1392. Other originating dates have also been advanced by different writers on the subject. Some of these trace a relationship between playing-cards and the invention of wood-engraving. The Buxheim Saint Christopher of 1423, and some of the earlier known playing-cards, are indeed almost contemporaneous.

Various legendary accounts credit the introduction of playing-cards into Europe, to India or to China. A common origin for both cards and chess, has likewise sometimes been traced, and it has more than once been held that both games were jointly intended to figure the contrasts between the different social orders, classes, or castes, which compose a national state.

The originators of playing-cards, whoever they were, are said to have pondered upon life's significance and to have decided that the symbolism of existence could well be divided like a disc into four quarters. Playing-cards were, in the early days, harnessed to this symbolism; which, first, concerned itself with the heart, the beginning of life, in the quarter of love out of which life was evolved. Secondly, there was the quarter of knowledge, by means of which man learned how to manage his life. Thirdly, the management and regulation of life having been learned, there came the time for accumulating

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Municipal Archives of Marseilles

Envelope by Goury Fuzelier,
master card-maker of Marseilles, 1676-1688.

the riches, the good things, the worthwhile things of life. That was the quarter of affluence or wealth. Finally, all of these things having been acquired, there remained but death for contemplation.

In their wisdom, the ancients devised symbols for these quarters and for the first quarter, that of life and love, they took the emblem of the *heart*. The second emblem was not so easy to standardize, but the clover-leaf or shamrock leaf (as being the first plant to be observed in the spring, and the last to linger in the fall), now the *club*, was finally chosen. For the emblem of wealth, the *diamond* was selected; and for the last quarter the symbol now called a *spade*, was adopted. It was, however, not a spade when first used, but an acorn which is far more imaginative than a mere spade, and typified the final ripening of life. The acorn on the oak, once ripened, falls into the earth and springs, like man, into a new

existence. The spade of the playing card of today is, in consequence, merely a modification of the acorn, which personifies death and resurrection.

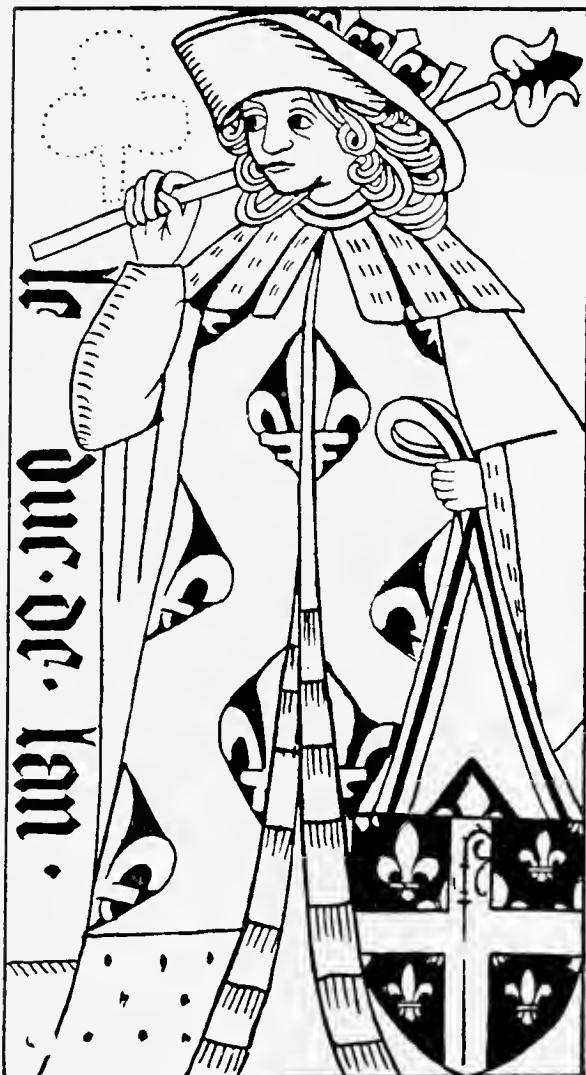
The most ancient cards that have been preserved to us are those which have been made by hand; and various records still exist of other early cards which were thus produced, together with such details as the names of the artists who designed them, as well as the price paid them for their work.

Certain stencilled cards, now in the British Museum collection, were found in the covers (or boards) of an old book. By chance they were used in the bind-



Departmental Archives of Vienna
French card of the beginning of the 16th century.

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Card of Lyons, end of 15th century.

ing, and thus were preserved to us, becoming, indeed, museum treasures.

The figures that appear upon cards vary considerably in different countries, and the number in a standard pack is, similarly, not always the same. Some of the Mexico-Spanish inhabitants of South and Central America, for example, have sometimes eighty cards in the pack and again as many as one hun-

dred and four in other packs. The writer has a pack of cards obtained through the U. S. Consul at Bombay, from the interior of India, that contains 120 cards, ornamented by the natives, and showing most interesting myth figures. These cards are round and have perfectly plain backs, and were placed in a square native box with pictorial embellishments.

The pack number of cards with us, and with certain of the European countries, which is now fixed at fifty-two, has been subject to frequent change. Toward the end of the fourteenth century cards called *Tarots* were produced in Italy. The pack, or deck, then contained seventy-eight cards, of which twenty-two were emblematic, and fifty-six were numbered pieces, divided into four suits of fourteen cards each, the several suits consisting of ten pip cards, numbered as with us, from one to ten and of four picture or coat cards (subsequently corrupted into court cards), viz: King, Queen, Cavalier, and Man-servant. In some cases the Queen was wanting, the introduction of feminine symbols having been an afterthought. The series of twenty-two cards, to which the term *Tarots* applies, are characterized by whole-length figures, or other designs, emblematic of various conditions of life, and of certain vicissitudes, to which humanity is subject. These figures vary somewhat according to period, as well as in the various countries where they occur, but taking an early, but lingering set, that was frequently found in Italy, some parts of Switzerland, Germany and the South of France, before the war, the symbol figures may be tabulated as follows:

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1. A Juggler
2. (Juno) Female Pope
3. An Empress
4. An Emperor
5. (Jupiter) The Pope
6. The Lovers (or Marriage)
7. A Chariot with warrior
8. Justice with the scales
9. A Cowled Hermit
10. The Wheel of Fortune
11. Force (Rending a Lion)
12. A man hanging by his foot, head downward
13. Death (The unlucky 13 is thus possibly explained)
14. Temperance
15. The Devil
16. The Tower struck by Lightning
17. A Star (with nude female)
18. The Moon (with baying dogs)
19. The Sun
20. The Last Judgment
21. The World (Kosmos)
22. A Fool. Generally unnumbered and sometimes placed first.

This emblematic series was, in the process of time, withdrawn altogether, except where it was required for the old Tarots game, which still lingers in some corners of Europe. The complete pack of Tarots, with pip and emblem cards together, were part of the Egyptian mysteries, and particularly of the worship of Thoth. Court de Gebelin who wrote on this subject in 1773, traces the resemblances of the figures and the qualities or values attributed to them to Isis, Maut, Anubis, or other personages in the Egyptian cosmogony. Confirmation of this appears in *Tarots*



Museum Carnavalet

A Revolutionary Playing Card.

of the Bohemians, by Papus. The same author has tried to prove that the Tarot pack of Egypt was "the Bible of the Gypsies," and he has also stated that it was also the book of Thoth, Hermes Trismegistus of ancient civilization. Others who have studied the Tarots believe that they are the key to forgotten mysteries. All the early games for the Tarots were arranged for two persons. Modifications that crept in after 1400 allowed other players to

| <i>Suit</i> | <i>Kings</i> | <i>Queens</i> | <i>Valets</i> |
|--------------------|------------------------|---------------|---------------|
| Coeur (Hearts) | Charles or Charlemagne | Judith | Lahire |
| Carreau (Diamonds) | Caesar | Rachel | Hector |
| Trefle (Clubs) | Alexander | Argine | Lancelot |
| Pique (Spades) | David | Pallas | Hogier |

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join, when different names were given to the newly invented games.

During the middle ages the playing of cards attained tremendous popularity in Europe, and the passion for gaming was greatly aided and abetted by means of them. Not even the clergy were in all cases immune from the influence exerted by them. The custom of giving names to the figured cards is peculiar to France; those anciently conferred are as given at bottom of page 109.

Though not uniformly observed, these names have been reimposed in modern times. The four kings are supposed to represent the four ancient monarchies, of the Jews, Greeks, Romans, and Franks; and the queens, Wisdom, Birth, Beauty, and Fortitude. In some packs Esther, as an impersonation of piety, is substituted for Rachel.

The dresses now commonly represented on our court cards, are the same as those which prevailed about the time of Henry VII or Henry VIII. The lappets which fall on each side of the faces of the queens,



Collection Henry d'Allemagne

Knave of Hearts and of Spades, of a revolutionary pack.



Envelope for six packs, by Pierre Monssin, 1760.
Municipal Archives of Nantes

in our standard packs, are in point of fact, a rude but faithful representation of the dress of the females of that historic period, or from 1500–1540. The crown or coronet, as placed at the back of the head, may be traced to a period as late as the reign of Elizabeth or James. Attempts have been made at various times to change these familiar figures, but such attempts have never become popular. The same applies to ornate or harlequin cards, for the reason that your serious card player is against having his attention diverted from the game in any possible manner. A quaint custom, it would appear from a passage

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in the *Gull's Hornbook*, published during the reign of James I was that the spectators at the playhouse amused themselves with playing cards while waiting for the commencement of the performance. The symbolism of the cards is highly interesting. Diamonds were, in the early days, used to typify wealth; hearts, the affections; spades, industry; and clubs, physical force. Applying the symbolism directly to the social grades as then organized, diamonds stood for the tradespeople, the merchants and others in gainful occupations; hearts were the personification of monks, priests and ecclesiastics; spades represented the nobility and soldiers; while clubs or trefoils signified the peasants or lower classes.

During the time of Charles II a pack of Cavalier playing-cards was issued that contemplated a complete political satire of the Commonwealth. The achievements of Cromwell as Commander-in-Chief in Ireland, constitutes the *motif* for the cards and the illustrations they carry. Cromwell's retainers and contemporaries enter into the pictorial embellishment of these cards, and they have much historical interest, altogether aside from their value as playing-cards, pure and simple.

Napoleon whiled away the tedious hours of his captivity at St. Helena with playing-cards. His favorite games are said to have been *Vingt-et-un*, *Piquet* and *Whist*. It is recorded that even when he was at the zenith of his fame and power he never entered upon any enterprise or military operation without consulting a peculiar pack of cards, not provided with the customary marks or suits, in fact not divided into suits at all. These cards have been carefully preserved. They are smaller than those generally used and were print-



German round-shaped cards with the monogram T. W.
 (1) King of Parrots. (2) Queen of Carnation. (3) Knave of Columbine. (4) Knave of Horse. (5) Three of Parrots. (6) Ace of Carnation. Bibl. Imp. of Paris.

ed in black on yellow pasteboard. They were surrounded with Zodiaca signs which had a cabalistic significance. Each card was divided by a black line drawn through its center. Two little pictures were printed on every card, one of which was above and the other below the line. Rings, Hearts, Roses, Cupids, Ladies, Kings, and Queens were thus displayed on the cards. They were useful only for divination and not for gaming.

The British Museum has specialized in playing-card collection and its Cata-

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logue of Playing-Cards and other game cards, issued in 1876, constitutes a bulky volume of nearly five hundred pages. The illustrations in this convey an illuminating idea of the beauty of some of the old cards and of some of the very beautifully designed cards of later periods.

In recent years many attempts have been made to render playing-cards capable of communicating information and instruction, while ordinary games were being played. These attempts have uniformly been received with disfavor, their novelty alone temporarily receiving attention. Packs of cards having the ordinary suits and symbols more or less distinctly marked have been devised again and again by which, through the addition to them of illustrations and inscriptions, the most varied forms of knowledge were sought to be conveyed. Cards with such secondary purpose may be met with, intended to teach arithmetic, grammar, geography, history, heraldry, mythology, astronomy, astrology, the use of mathematical instruments, and the principles of military science and engineering. Besides such cards as these, others of a satirical, proverbial, caricature, and amusing kind have been manufactured, provided with the marks of the usual suits so that they might be employed in the ordinary way. In all these endeavors it appears to have been forgotten that those persons who desired to learn grammar, etc., did not

want to play at cards; and that such as would willingly play at cards, might be blind to the blandishments of grammar. Even were such not the case, it is extremely doubtful whether grammarian or card-player would be more confused in the double duty he undertook to perform, since the definition of the "points" and figure cards was generally so imperfect or so subservient to the other illustrations as to render ordinary play more of a penance than a pleasure, while the grammatical or other knowledge was given in so concentrated, terse, or tabular a form as not to be intellectually digestible at a moment's notice. Be this as it may, such cards have, as a finality, generally found a resting-place in the cabinets of the curious, but little favor has been shown them by either the student or the player.

In recent years playing-cards for the blind have been devised. The marks or pips of such cards are stamped slightly in relief so that their distinguishing marks may be known through the sense of touch. It is a matter of incidental interest to know that the amount of capital invested in the manufacture of playing-cards in the United States, is very large; some years ago it exceeded \$10,000,000 with yearly sales of more than 13,000,000 packs. It is quite certain that these figures are largely increased by contemporary production.



CURRENT NOTES AND COMMENTS

Mlle. Hélène Dufau, the Great French Portraitist.

The first woman, after Rosa Bonheur, to be decorated by the French Government with the Legion of Honor, Mlle. Hélène Dufau, perhaps the greatest living French portraitist and painter, is now visiting America. Her work includes strong and beautiful portraits of men and women, striking mural paintings, and studies of the nude out of doors, in which last she was an innovator, being the first woman painter in France to essay the nude in the open air. Greeted at first by a storm of protest, this work was accepted a little later, and she received many commissions from the French Government, including four panel decorations for the Sorbonne.

Several of Mlle. Dufau's pictures are in the Luxembourg, among them a self-portrait. Others are in museums of Rouen, Bordeaux near her own early home in the south of France, in Buenos Aires and Cuba, and scores of collections public and private in Europe including the magnificent villa Angra of the French poet Rostand, of whose son, Maurice Rostand, she made several fine portraits, besides mural decorations for the villa.

Mlle. Dufau is at present in New York, engaged upon a portrait of Miss Anne Morgan. Another American picture, of a young American girl, whom she met on the boat coming over, has been exhibited at Knoedler's galleries. This will form the February cover page of the new French-American magazine, *La France*, the editor of which, Madame Claude Rivière, is an intimate friend of Mlle. Dufau.

French reviewers speak in highest praise of Mlle. Dufau's work and temperament. "The beautiful women of the world flock to her studio," says one writer, "anxious to have a portrait by this poet of feminine splendor." . . . "Her portraits of men show rare penetration and perfect execution."

When asked the secret of her painting, Mlle. Dufau replied, "An artist's work is only the expression of his personality and of his life. I put into my pictures what I observed, my thoughts, my reading."

The cover picture reproduces Mlle. Dufau's portrait of Mme. Maubrac in the Luxembourg.

Perronneau Pastel Portraits at the Knoedler Galleries.

The Knoedler Galleries of New York have recently brought from France two beautiful and typical pastel portraits by Jean-Baptiste Perronneau (1731-83), one of the most renowned portraitists of the eighteenth century. The subjects are Monsieur and Madame Braun, who lived during the second half of the eighteenth century at Strasbourg. She was a lady of honor and he a chamberlain at the court of Furstenberg. The portraits were obtained from their direct descendants.

Perronneau's genius was never fully recognized until after his death. He never caught the favor of the French court, either that of Louis XV or Louis XVI, and his fine art of portraiture was exercised among the middle class, "who have no history." He flitted from city to city, living in each as long as orders were plentiful. This makes his portraits invaluable commentaries on the times.

"The Flower Seller," by George Hitchcock.

Last Autumn the French government bought a picture by a dead American artist for the Luxembourg Museum. The picture was "The Vanquished" and the artist was George Hitchcock, who passed away in 1913. The subject was a Dutch soldier, wounded, astride a heavy horse that picked its way unguided through fields of flowers, toward the home of its master. The picture is remarkable for its representation of the bright flower culture and the gentle atmosphere of Holland. It is thoroughly typical of the art of a painter who was better known in Europe than at home, and who was the pioneer of the alien artists who went to Holland to paint that land.

America never got very well acquainted with Hitchcock—not as well acquainted as Germany, Austria, France and England. After his death the war came on and the world had no time for artists' reputations. Now that peace has come, New York is soon to see a memorial exhibition of George Hitchcock's paintings and the nation will have the opportunity to become better acquainted with his gentle and picturesque art.



"Mme. Braun," by Jean-Baptiste Perronneau.

Courtesy of the Knoedler Galleries



Courtesy of Henry Reinhardt & Son

"The Flower Seller," by George Hitchcock.

The American museums, however, have not been unmindful of Hitchcock, and possess some of his most beautiful pictures. The Metropolitan Museum has "The Hour of Vespers"; the Chicago Art Institute "The Last Moments of Sappho" and also the beautiful "Holland Morn: a Dutch Flower Seller"; the Indianapolis Art Institute possesses "Calypso"; and other works are in the public galleries of Providence, Buffalo, St. Louis, Savannah and Minneapolis. But Hitchcock's best recognition came from the Central Empires. Berlin, Dresden and Munich bestowed their medals on him, and Vienna, besides conferring its medal and its officer's cross of the Franz Josef order, elected him a corresponding member of its Academy. He is the only American who has received the last two distinctions. France, in turn, made him a chevalier of the Legion of Honor. Pictures by him hang in the Imperial Collection of Vienna, in the Dresden Gallery, in the Luxembourg and in the municipal galleries of Alkmaar and Egmond, Holland. In England his works have places in distinguished private galleries, including Blenheim, the seat of the Duke of Marlborough, and the McCulloch Gallery, which possesses his well known "Maternity," Whistler and he being the only American representatives in that great house.

George Hitchcock was the seventh in direct line of descent from Roger Williams, and he was born in 1850 in Providence, R. I., the city founded by Williams and his little band of five exiles that were banished from Narragansett Bay. Destined for the legal profession, he was graduated in law from Harvard in 1874. Going to Chicago to take up practice, he became interested in an exhibition of water color paintings and forthwith turned artist. He struggled along by himself



"Portrait of Robert Arrol Hay-Drummond, 9th Earl of Kinnoull and of his next brother, Thomas Drummond." Painted by Benjamin West, P. R. A.

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for a few years, but in 1879 went to Paris to study at Julien's Academy; thence to Dusseldorf and finally to the studio of Mesdag, at The Hague. By this time he had mastered the technicalities of painting. Giving up entirely all instruction, he went to Egmond, a little village on the coast of the North Sea, to work out his own salvation.

Here he cut loose from academicism and did the then extremely bold thing of painting peasants and fisherfolk and a commonplace, though picturesque world. He produced picture after picture characterized by sincerity, refinement and gentleness of color and a remarkable achievement of atmosphere. The gentle Holland sunlight and the fields of flowers were his ever recurring themes.

Many of Hitchcock's paintings have been made familiar to the public through countless reproductions. Among them are "Maternity," "The Flight into Egypt," "Mary at the House of Elizabeth," "Hagar and Ishmael," "St. George," "The Promise of March," "Hyacinths," "The Annunciation," "Proserpina," "Ariadne" and "St. Genevieve, Patron Saint of Paris." The latter four will be included in the memorial exhibition, together with others that are equally typical and cover the artist's whole career.

Portrait of Robert A. Hay-Drummond and Brother by Benjamin West.

Although he left his native home in the colony of Pennsylvania while still a young man, never to return, and became in all reality an Englishman, art lovers in America have always taken pride in the career of Benjamin West and have somehow regarded him as an American painter. This feeling will probably always exist, in spite of the fact that not the least American influence can be traced in his work and that he was wholly a product of Italian and British training. Early in his career in England he was so fortunate as to attract distinguished patronage. He was one of the founders of the Royal Academy and succeeded to its presidency—the most honored position in English art—on the death of Reynolds.

Because of the many reproductions made of them, Benjamin West has always been best known for his representations of Biblical and mythological subjects. These have a picturesque and decorative quality. They are noble illustrations, following Italian tradition, but have a grandiloquent and theatrical element that exclude them from consideration as the highest art expressions. By his contemporaries he was adjudged to be a better portraitist than anything else. Many of his portraits attain the beauty and high decorative quality one expects in the works of the six immortals who were his contemporaries—Reynolds, Romney, Gainsborough, Raeburn, Lawrence and Hopper. This gives peculiar importance to the bringing to this country of a work which is one of his finest achievements, "Portrait of Robert Auriol Hay-Drummond, Ninth Earl of Kinnoull, and of His Next Brother, Thomas Drummond."

This picture, which is now on exhibition at the galleries of Scott & Fowles, in New York, has additional interest because its subjects are the eldest two sons of the Archbishop of York, who, as West's first great patron, was instrumental in obtaining for him the favor of George III, for whom he painted "The Departure of Regulus from Rome." The archbishop was the soul of old English hospitality, and such a great royal favorite that he preached the coronation sermon of George III. Walpole referred to him as "a sensible, worldly man, but addicted to his bottle" and Lecky as "a liberal patron of English artists."

Undoubtedly West sought to repay the kindness of his benefactor when he painted in 1767 the double portrait of his two sons, Robert, aged seventeen, and Thomas, aged sixteen. He put into it the beautiful architectural treatment of the old English school. The two brothers are posed before a green curtain; at one side is a statue of Minerva and at the other an open window through which the heir points to a classical building, probably the Pantheon. With his arm on his brother's shoulder, he seems to be discoursing to him on some lesson of the past. One is attired in rich red, the other in scholastic black, which, taken with the green of the curtain and the blue of the open sky, make an effective color scheme.

The elder lad succeeded to his uncle as the Ninth Earl of Kinnoull. The portrait has been in the possession of the Kinnoull family until recently.

Portrait of Mme. Leopold Gravier by Henri Fantin-Latour.

"Portrait of Madame Leopold Gravier" by Henri Fantin-Latour (1836-1904), on display at the Krausshaar Galleries, in New York, is notable because it is one of the few portraits by this famous artist that have made their way to this country. Americans are most familiar with Fantin-Latour



Courtesy of Kraushaar Galleries

"Portrait of Mme. Leopold Gravier," by Henry Fantin-Latour.

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through his idealistic landscape groups, those misty and mysterious compositions with their charming nudes by the side of fountains that are as dream-like as glimpses of fairyland.

Himself the pupil of Couture, from whom he inherited his characteristic "scraped canvas" technique, in which filmy effects are obtained through applying pigment, then removing part of it, he was the friend and companion of Corot, Courbet, Legros and Whistler. He belongs in art definitely to that group of artists who looked at nature through idealistic eyes and prepared the world for the atmospheric vision of Impressionism.

As can be expected there is less of the fanciful in a Fantin portrait than in a Fantin landscape group, but still in this example the substance is idealized and its quality of texture is the picture's supreme point for admiration. It was first shown at the Salon of 1890 and belongs to the artist's ripest period. Madam Gravier, mature and pleasing of face, is seated in a square chair of the Louis XIII type, attired in evening dress, wearing bracelets and carrying a fan. The velvet of the chair, the black panels of the waist, and the glimpse of tulle and mousseline figure in the artist's gently decorative scheme.

America's Leadership in City Planning—Why Not Constantinople?

When Mr. Balfour was visiting New York he voiced, more or less unconsciously perhaps, but nevertheless very accurately, the changed attitude of Europe toward our public art in so far as it is expressed in current architecture, by referring in terms of unrestrained admiration to "these great cathedrals which you call business buildings." Earlier Blasco Ibanez had declared that in the presence of New York's skyline and the magnificence of its great structures he felt "a new pride in the achievements of man." This is all very interesting, since it is a direct reversal of the opinion usually expressed by the visiting foreigner a generation ago. For came he from Latin or Teuton or Anglo-Saxon Europe, as a rule, he felt quite privileged to dismiss American architecture by asserting, before he even landed at New York, that he knew it was bad and that all skyscrapers were "ugly" *per se*. But what are the facts today? Not only has America been invited to plan the restoration of Rheims, but Whitney Warren, who built the Grand Central depot, New York, has been asked to supervise the rebuilding of the University of Louvain, and, more than this, the greatest problem of all that confronts European specialists, the planning of a new Constantinople, has just been referred to American architects, who are asked by Professor Francis W. Kelsey, of the University of Michigan, to come to the aid of a city that, next to Rome, stands nearer to the great historic past of Western peoples than any other, and take the grave issue of its replanning in hand.

So pressing does Professor Kelsey consider this Constantinople "commission" that his article laying the issue before this country is printed in the current numbers of *ART AND ARCHAEOLOGY* and *The Journal* of the American Institute of Architects. And in this article he asks that the Institute, in association with the Archaeological Institute of America and the American Historical Association, and possibly other kindred associations, shall send representatives "immediately" to New York to join in a conference in order to attack the problem of Constantinople in an effective way. Aside from the fact that part of the problem is to plan the rebuilding of a city one-fourth of which has been burned over within the last twelve years and lies "unrestored and desolate," the dramatic thing is that it is to the American expert, the American architect, the American city planner, that this most celebrated of cities turns in its present plight. What a revenge of time is here! The Sydney Smiths of the European architectural world, who have been asking for years who studies an American building or looks at an American plan, are routed horse, foot and dragoons. They have been routed for years, but with a colossal impertinence until very recently were fond of asserting the old superciliousness. But now, confronted with the part America is to play in the replanning of Rheims, the rebuilding of the University of Louvain, they must at least be respectful; while that the New World's artificers and architects should be urged to take in hand the great archaeological prize of Europe and Asia Minor is something that cannot be easily overestimated.—*Henry M. Watts, in Public Ledger, Philadelphia, Sunday Jan. 2, 1921.*



A Sculptured Vase from Guatemala.

See ART AND ARCHAEOLOGY XI, Nos. 1-2, Feb. 1921, pp. 66, 67

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A Sculptured Vase from Guatemala.

It will be remembered that in the preceding issue of ART AND ARCHAEOLOGY there appeared an interesting article by Dr. M. H. Saville, on "A Sculptured Vase from Guatemala," which is accompanied by an illustration of the remarkable design which covers the entire periphery of the vessel. Unfortunately through inadvertance, the illustration of the vessel itself, here reproduced was omitted. This specimen commands attention not only because of the intricacy of the design and the skill of its execution, but especially on account of the unique method employed. Almost universally the potter's art is a plastic art, but in this case the entire design is sculptured. The clay has been allowed to become rigid and in this state was carved, as is clearly shown in the accompanying illustrations. The second figure is so posed as to show the two human faces protruding from the open jaws of the two marvelous feathered serpents, the coils of which encircle the vessel. The bold profile of the sun god on the right and the smaller and weaker profile of the supposed suppliant on the left. The faces as well as the many other features of the complicated design are executed with a boldness and precision and a decorative appreciation amply illustrating the virile artistic genius of the Maya race.

Illustrated Lecture on "Carillons in Holland and Belgium" before the Arts Club of Washington.

The Carillon Committee of the Arts Club, which is promoting the plan for the erection of a National Peace Carillon in the Capital City, launched their movement in an effective manner Thursday evening, February 12, 1921, at a meeting in the auditorium of the Corcoran Gallery of Art, when Colonel William Gorham Rice of Albany, N. Y., a recognized authority on the carillon, gave an illustrated lecture on "Carillons in Holland and Belgium."

Colonel Rice urged the commemoration of a great epoch in our history by a memorial in which the 48 states of the Union, and the 6 territories should be each represented by a bell attuned in perfect unison with its fellows. These 54 bells would form a great carillon to be placed in a noble tower that should be built in Washington.

He reassured the Arts Club of the coöperation of Mrs. Rice and himself in its plans and made the promise to secure the funds for the bell that is to represent New York State. Mr. Rice then gave an interesting description of his journey last August to Holland and Belgium, undertaken to see how the Belgium carillons had stood the five years of war. He found that so great had been Belgium's industry since the end of the World War, and so fearful were the Germans of the penalty promised them by President Wilson if, when evacuating the great Belgian cities after the Armistice, they destroyed any property, that all the finest carillon towers—Bruges, Ghent, Antwerp, Malines—had been spared. In fact, only two important ones—Ypres and Louvain—had been destroyed.

An illustrated article on this subject by Mr. Rice will appear in a future number of ART AND ARCHAEOLOGY.

American Foundation in France for Prehistoric Studies.

At the meeting of the Governing Board of the American Foundation in France for Prehistoric Studies, held at the Hotel Plaza, New York, on February 3, 1921, Professor George Grant MacCurdy was elected first Director of the Foundation. Dr. Charles Peabody is Chairman of the Board and for the present will also serve as Treasurer of the Foundation.

The year's work will open at La Quina (Charente) on July 1st. After a stay of some three months at La Quina, there will be excursions in the Dordogne, the French Pyrenees and to the Grimaldi caves near Mentone. The winter term will be in Paris; and the work of the spring term will include excursions to the important Chellean and Acheulian stations of the Somme valley, to Neolithic sites of the Marne or other suitable locality, and to Brittany for a study of megalithic monuments.

Students may enroll for an entire year or for any part thereof. Those who contemplate entering either for the year or for the first term, should communicate immediately with the Director, at Yale University Museum, New Haven, Conn.; or with Dr. Charles Peabody, Peabody Museum, Cambridge, Mass.

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One Foundation scholarship of the value of 2,000 francs is available for the first year. The special qualifications of the applicant, together with references should accompany each application. The Foundation is open to both men and women students.

The address of the Director after June 15th will be care of Guaranty Trust Company, Paris.

General meeting of the Archaeological Institute of America.

The Twenty-second General Meeting of the Archaeological Institute of America was held in conjunction with the American Philological Association and the Maya Society at the Johns Hopkins University, Baltimore, December 28, 29, 30, 1920. The first day was devoted to a meeting of the Executive Committee of the Council of the Institute and to a meeting of the Council itself. Interesting reports were read by the officers and chairmen of the different managing committees. In the evening there was a joint meeting, with the annual address by the president of the Philological Association, Professor Clifford H. Moore of Harvard on the subject "Prophecy in the Epic." On December 29, papers were read by Mr. Stohlman on "A Sub-Sidamara Sarcophagus"; by Professor Charles Upson Clark on "The Treasure of Pietroasa and Other Gothic Remains in Southeastern Europe"; by Professor Michael T. Rostovtzeff of Wisconsin on "The Origin of Gothic Art in Jewelry," which he believes the Germans got from Southern Russia; by Ernest Dewald of Rutgers on "Carolingian Initials"; by Professor Henry A. Sanders of Michigan on "A Papyrus Manuscript of Part of the Septuagint." The members of the Institute paid a visit to the very interesting private galleries of paintings at the house of Dr. and Mrs. Jacobs, to the Walters Art Gallery, and also to the archaeological collections of the Johns Hopkins University. In the evening Dr. T. L. Shear of Columbia read a very interesting paper on "A Marble Head from Rhodes" which has been published in the last number of the *American Journal of Archaeology*; and Professor Peabody of Harvard told about the new school recently established for studying prehistoric archaeology in France. On December 30, papers were read by Prof. Emerson H. Swift of Princeton on "Imperial Portrait Statues from Corinth"; by Prof. D. M. Robinson on "Terra-Cotta Antefixes at The Johns Hopkins University"; by Dr. Stephen B. Luce of the University of Pennsylvania on "A Group of Architectural Terra-Cottas from Corneto"; by Prof. George W. Elderkin of Princeton on "Dionysiac Resurrection in Vase Painting"; by Miss Swindler of Bryn Mawr on "Greek Vases"; by Miss Richter of the Metropolitan on "The Firing of Greek Vases"; by Prof. Kent of the University of Pennsylvania on "A Baffled Hercules." The Maya Society gave an interesting dinner in the evening of December 30, and addresses were made by Professor Laing of Chicago on "Archaeology and Philology," and by Mr. William Gates on "The Maya Civilization."

The College Art Association of America.

The next meeting of the College Art Association will be held at the Corcoran Art Gallery in Washington, D. C., March 24-26. A large attendance is expected and an attractive program is being prepared which will include many papers in the field of art and also there will be much discussion of problems connected with the teaching of art and art history. Arrangements are being made for visits to some of the important collections in Washington.

Some of the speakers who have already consented to present papers are as follows: Professor Edgell of Harvard on "the American Academy in Rome"; Professor Churchill of Smith College on "Post Impressionism"; Mr. Zantzinger of Philadelphia on "The Work which the Committee on Education of the American Institute of Architects is doing"; Miss Harcum of the Royal Ontario Museum on the "Statue of Aphrodite in Toronto"; Mrs. E. S. Kelley of Western College, Ohio on "Creative Artists Fellowships"; Dr. Luce of the University Museum, Philadelphia, on "Art at Newport." Mr. Kelsey of Philadelphia will give an illustrated address on "That Spiritual Craving which so few of our Colleges ever Try to Satisfy." Other speakers will be Mr. Zolnay the sculptor of Washington, Duncan Phillips, Dr. Kelley of Ohio State University, and Mrs. Braun of the University of Tennessee. There will also be informal discussions of subjects to be announced later.

Every one who is interested is cordially invited to attend the sessions. Headquarters will be at the Powhatan Hotel.

D. M. R.

BOOK CRITIQUES

Sketches and Designs by Stanford White, with an outline of his career, by his son Lawrence Grant White. Architectural Book Publishing Co., New York, 1920.

"To have grasped the spirit of the masters of the Renaissance and brought the living flame of their inspiration across the Atlantic to kindle new fires on these shores," is a great achievement for any man. To have had the broad understanding and appreciation of things artistic and above all to have possessed an unbounded enthusiasm for them—is an enviable possession for any man.

A sumptuous volume that records the remarkable accomplishment of Stanford White is recently published by his son Lawrence Grant White. It is made up of his sketches and designs and includes drawings made in France (the frontispiece a lovely water-color of the Cathedral of Laon), charming bits of the old chateaux, doorways, courts and towers—some of them finished drawings, others the briefest records for his note book.

As a member of the great firm of architects, McKim, Mead, and White, he designed some of the most notable residences, clubs and churches in the country, principally in New York, a list of which is given. His own house in New York and the one on Long Island are beautifully illustrated with large plates and innumerable memorials are shown in monuments, fountains, and windows. As a designer of picture frames he was unsurpassed. He knew just the proper frame for each particular picture, whether portrait or landscape.

Perhaps it is not generally known that Stanford White made the designs for the covers of the well-known magazines, Century, Scribner and Cosmopolitan—those quiet, dignified and thoroughly artistic covers, made to survive the flaming colored covers of most of the periodicals that scream from the news stands.

Stanford White's influence upon art and architecture in New York was very great and most of his wealthy clients gave him absolute liberty not only in the architectural plans, but in the furnishings. Consequently he made frequent trips abroad and brought back quantities of beautiful material, doorways, carved mantels, rugs, and furniture, combining these acquisitions with the greatest skill and success.

A letter written to his mother from Bruges in 1878, reveals his characteristic enthusiasm for

painting, which branch of art he might have pursued with equal success. "The architecture and the old town are enough to set you wild; but when you add to these the pictures, all there is to do, is to gasp for breath and die quietly. Here Hans Memling and his school plied their handicraft and in one hospital alone besides the shrine of St. Ursula, there is a whole room crammed with pictures by him and them. Full of lovely faces, simple and quiet, and all modeled up in beautiful flesh tints without a shadow; hair that seems to blow in the wind, and green embroidered gowns, that make the nails grow out of the ends of your fingers with pleasure. To think they have so many, and that we have none and that at Douai—a wretched little French town—there could be a portrait by Paul Veronese, that nearly squeezed tears out of my eyes; . . . And above all, Raphael's wax head at Lille—the loveliest face ever conceived by man. Architecture seems but poor stuff compared with things like these."

The book is dedicated to William Rutherford Mead, "my Father's Partner, Counselor and Friend and Mine."

HELEN WRIGHT.

Dynamic Symmetry. The Greek Vase, by Jay Hambidge. New Haven: Yale University Press; London: Humphrey Milford, 1920. Pp. 161. Illustrated. Plates and Figures. \$6.00.

This volume, the first published on the Trowbridge Memorial Publication Fund, is another very important book in the field of Greek ceramics. Mr. Hambidge thinks that he has recovered the mathematical principles underlying the forms of Greek Art and especially Greek vases. He has rediscovered the laws governing so-called Dynamic Symmetry. Dynamic Symmetry deals with commensurable areas which represent the projection of solids. The symmetry of man and plant is dynamic; the symmetry of the entire fabric of classic art, including buildings, statuary, and the crafts is dynamic. The symmetry of all art since Greek classic times according to Hambidge is static. But to prove this for even one design is almost impossible since the number of figures to be examined is almost endless. One of my mathematical friends, Mr. Edwin M. Blake, who will publish a review of the theory in *The Art Bulletin*, believes that any design whatever can be analyzed by the Hambidge method. Most of

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the Greek vases in the Metropolitan and Boston Museums have been studied with the assistance of Miss Richter and Dr. Caskey; and Mr. Hambidge's book contains besides many photographs, many drawings of vases showing the Hambidgean principles. Mr. Hambidge has certainly shown that the best Greek vases are based on mathematical principles such as the whirling square root, rectangles, etc. But the question is whether the Greek potters really drew a plan of every vase before they fashioned it. Is it not possible that the Greek's love of rhythm and proportions and his knowledge of mathematics were so innate that he could make these beautiful shapes unconsciously? Otherwise why such infinite variety among the Greek vases? If the principles were mathematical and the Greek potter had a drawn plan, we should expect to find exact duplicates in great numbers and such is not the case, until the time of such late and poor vases as the Faliscan ware. These principles do seem, however, to exist in Greek art but there are so many possibilities that it doesn't follow that all works of art that have these principles are beautiful and all that haven't, if there are such, are ugly. A statue of Michelangelo is a work of art even if not made on these principles. A modern coffee pot of no great beauty can be seen to have them, and some of the things, including a Gothic clock, made recently by Tiffany and other artists on these principles, are not great works of art. There is no doubt, however, that Hambidge has made an important discovery and we must conclude that one secret of Greek art is that the Greeks, unlike later races, were mainly geometers and did their arithmetic in geometrical surfaces in space instead of line, as Plato indicates in the *Theaetetus* where the boys are working out root-rectangles which seem to have been familiar to the elder Socrates, who, before he became a philosopher, was a stone-cutter. Whether these principles are based on nature and phyllotaxis is doubtful, and I understand that many botanists are skeptical about Hambidge's theories of phyllotaxis. So the aesthetic excellence claimed for them is not certain; and I do not feel that the Greeks designed in the way Hambidge says. The number and variety of figures in geometry is so enormous that the same design may be analyzed in many ways; and we cannot be sure which design the potter used, if he used any at all.

The work is also a contribution of the very first importance to the whole field of art and offers valuable material for designers, craftsmen, advertising illustrators, and all interested in artistic expression. Many such have adopted the Hambidgean principles. They are being tried with success for example by Howard Giles in the New York School of Fine and Applied Arts and if they are fully realized, will revolutionize the present methods of art instruction. Let us hope that Mr. Hambidge may soon publish similar books for sculpture and architecture, especially now that he is studying the application of his principles in Europe and especially Greece. Dr. Caskey is also abroad and will soon publish a volume on *The Geometry of Greek Vases*, treating of the Hambidgean principles as applied to the vases in Boston.

D. M. R.

The Ideals of Indian Art. By E. B. Havell. New York: E. P. Dutton and Company, 1920. 32 plates. Pp. xx+188.

This is a new edition of a work by Mr. Havell, formerly Principal of the Government School of Art and keeper of the Art Gallery, Calcutta, whose first book on the subject "Indian Sculpture and Painting" is now out of print. Indian art has now obtained a wider recognition and is now treated respectfully by American and European scholars and museums. London has recently established a School of Oriental Studies and a lectureship in Indian Art is to be endowed in that school. In this book Mr. Havell reviews the main achievements of Hindu art, especially sculpture, and explains the leading ideas of the mythology which inspired Indian art. Many interesting problems which have troubled archaeologists for many years are discussed and solutions proposed. The art of India is spiritual and is still a living thing with vast potentialities, of such unique value to India and all the world that it should be regarded as a great national trust which Great Britain is bound in honor and duty to guard and maintain. The book is a good one for the general reader as well as for the student and is illustrated with thirty plates well-chosen and well reproduced.

D. M. R.

Outlines of Chinese Art. By John C. Ferguson. Chicago: The University of Chicago Press, 1919. Illustrated. Pp. xi+263.

In this book are published the Scammon lectures given at the Art Institute of Chicago in 1918. The author, Dr. Ferguson, knows China well. He has been president of Nanking University and of Nanyang College in Shang-

DRESSING UP A ROOM WITH HERE-AND-THERES

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hai, counsellor of the Chinese Department of State, 1915–17, and in 1917 adviser to the president of China, and has held many other positions in China. The first chapter is an introduction, where the treasures of the government museum at Peking are discussed and the art life of China is said to have been determined by China's devotion to ceremony—family and tribal. "China, therefore, must be studied as an artistic entity. The laws and principles which today control criticism or production are those which have come down from the earliest period of China's national life. Art is now decadent in China, as far as products are concerned, but considered in the light of adherence to principles it flourishes with a strength equal to that which characterized it in the golden age of the T'ang dynasty. It is found in every man of culture and struggles to assert itself in every new collector. Its sway is not even distributed by the incoming of modern education."

The second chapter deals with Bronzes and Jades and much emphasis is laid on the delights of jade to a sensitive touch, a form of artistic feeling new to our occidental consciousness. "The beauty of good specimens of jade, especially of ancient jade, is not only appreciated by the eye, but also, as has been pointed out, by the sense of touch. It is unique in making this double appeal to the aesthetic taste. It may readily be granted that it is not a branch of art that can become popular with a large number of people. Its subtlety restricts its enjoyment to the few, but to them it provides, in every sense, the refinement of artistic feeling."

The third chapter discusses Stones and Ceramics. "Whatever may be the position to which China has relegated pottery and porcelain, they will always remain for the occidental the most favorite field of Chinese art. The richness of colors found in the *Chün Yao*, the purity of the *Ting Yao*, with its graceful incised decorations, the charm of the pale green of the *Lung-ch'iian Yao*—these show an appreciation of color combined with skillful modeling which has never been equaled in pottery by any other nation. The black-ground, green-ground, and yellow-ground of porcelain, together with the apple-greens, peach-blooms, clair-de-lunes, sang-de-boeufs, and pure whites, are a splendid exhibition of high artistic spirit."

Chapter four is devoted to Calligraphy and Painting, and chapters five and six to Painting. The book is well printed and makes interesting reading, though it does not give a history of Chinese art such as one would like to have, and has many omissions.

D. M. R.

"*Wilderness: A Journal of Quiet Adventure in Alaska*," by Rockwell Kent. New York.
G. P. Putnam's Sons, 1920.

Because of this volume's essential character one can write about it at a late date without apology. In reviewing the ordinary book, timeliness is admittedly an important factor, for publisher and reviewer and reader all three. The reader wants his book fresh, the reviewer wants to get on to something else, and the publisher wants to sell while he can. But with "Wilderness" these considerations are fortunately not paramount; and while it is too late to write the usual review, it is not too late to write an appreciation.

The book is of enduring stuff. The man is not a mere painter mildly practising a pleasant profession, but an artist who has wrested something vital from life itself; and his book is not just so many pages of text to accompany the drawings, but a definitely original addition to both literature and art.

It required a distinguished foreigner, Mr. C. Lewis Hind, to call attention to the true significance of Kent's sojourn in Alaska. He did not hesitate to name one of the greatest of all the sojourners in the wilderness, not by way of placing Kent on a level with John of Patmos, but by way of identifying the nature of the experience. Kent went to that lonely island impelled by an inner and compulsive urge to contact with primary things. It is not a new manifestation in this country; indeed, this strain of wildness, this lure of the further wilderness, has probably had about as much to do with our westward growth as the more easily detected push from behind of crowded populations. The most notable previous expression in our literature of this hunger for the elemental is, of course, "*Walden*"; and it is not too much to say that this book of Kent's has enough quality of its own to go on the same shelf with that of Thoreau.

The book's appeal to the eye through its drawings is quite as strong as its appeal to the ear through its words. Most illustrations are by other individuals than the writers of books, and there is in such cases as inevitable difference of personal interpretation. "Wilderness" is in every detail emphatically Rockwell Kent and no other. He reaches the same part of us, by two ways, through two senses; and the two-fold expression of the same experience comes home with so much the more emphasis and sense of reality. It is pleasure to pay tribute to so splendid an achievement. It is a hearty gale of wildness that for a time disperses the miasmas of a mercantile civilization.

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- VI, No. 6 (December, 1917);
- VIII, No. 5 (September-October, 1919)

25 cents per copy will be paid for any of these numbers upon delivery at this office.

ART AND ARCHAEOLOGY
The Octagon, Washington, D. C.

The Sorceress of Rome. By Nathan Gallizier. Pictures by the Kinneys. Decorated by Everburg. The Page Company, Boston, Publishers. Second Impression, 1920.

This historical romance of the Eternal City at the close of the tenth century when men were awaiting the End of Time, illumines a period whose darkness is dissipated by no contemporary historian. The seat of empire had been for several centuries transferred to the shores of the Bosporus, and the state of civilization in old Rome had reached its lowest ebb. Rome had become the prey of most terrible disorders. The halo and prestige of the Papacy had departed. The German Kings, as Emperors of the Holy Roman Empire, tried in vain to control the turbulent spirit of the nobles. The story has to do with the third rebellion of Crescentius, Senator of Rome, and the doom of the third Otto, grandson of Otto the Great, of whose love for Stephania, the beautiful wife of Crescentius, innumerable legends are told in the old monkish chronicles.

The author possesses historical imagination in high degree. He has used the love story of the boy emperor and the fascinating woman who drew him to his doom, as the main theme about which he has grouped sumptuous word-pictures of tenth century Rome. Descriptions of the city with its ruined grandeur, of the gorgeous ceremonials of the Vatican and the court, abound. The Page Company is to be congratulated on the beauty of the letter-press, the colored illustrations, and the careful editing of this volume. M. C.

The Medallic Portraits of Christ. By G. F. Hill, Fellow of the British Academy. Oxford University Press, 1920.

The three essays included in this volume—The Medallic Portraits of Christ, The False Shekels, and The Thirty Pieces of Silver, which have appeared in earlier publications, are reproduced in response to constant inquiries concerning these subjects addressed to the British Museum. The 68 illustrations, and the careful descriptions of the medals reproduced add greatly to the value and interest of the text. The first of the three essays is of the most general interest. The author limits himself chiefly to the medallic portraits of the Renaissance, only incidentally mentioning earlier representations and ignoring altogether the question whether the numerous portraits bear any resemblance to the actual countenance of Christ. The volume exhibits in every respect the high standard maintained by the Oxford University Press. M. C.

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ART AND ARCHAEOLOGY

An Illustrated Monthly Magazine

PUBLISHED AT WASHINGTON, D. C., BY

THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

ART AND LIFE (NEW YORK) COMBINED WITH ART AND ARCHAEOLOGY

VOLUME XI

APRIL, 1921

NUMBER 4

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TERMS: \$5.00 a year in advance; single numbers, 50 cents. Instructions for renewal, discontinuance, or change of address should be sent two weeks before the date they are to go into effect.

All correspondence should be addressed and remittances made to ART AND ARCHAEOLOGY, the Octagon, Washington, D. C. Also manuscripts, photographs, material for notes and news, books for review, and exchanges, should be sent to this address.

Advertisements should be sent to CHANDLER-JENNINGS, INC., Advertising Managers, 1 West 34th St., New York, N. Y.

Foreign subscriptions and advertisements should be sent to David H. Bond, 407 Bank Chambers, Chancery Lane, London, W. C. 1.

Entered at the Post Office at Washington, D. C., as second-class mail matter. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized September 7, 1918.

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Statue of Aphrodite discovered by the Italians at Cyrene in North Africa. Now in the Museo delle Terme, Rome.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XI

APRIL, 1921

NUMBER 4

THE MEMORIALS OF ROME IN THE ITALIAN COLONIES

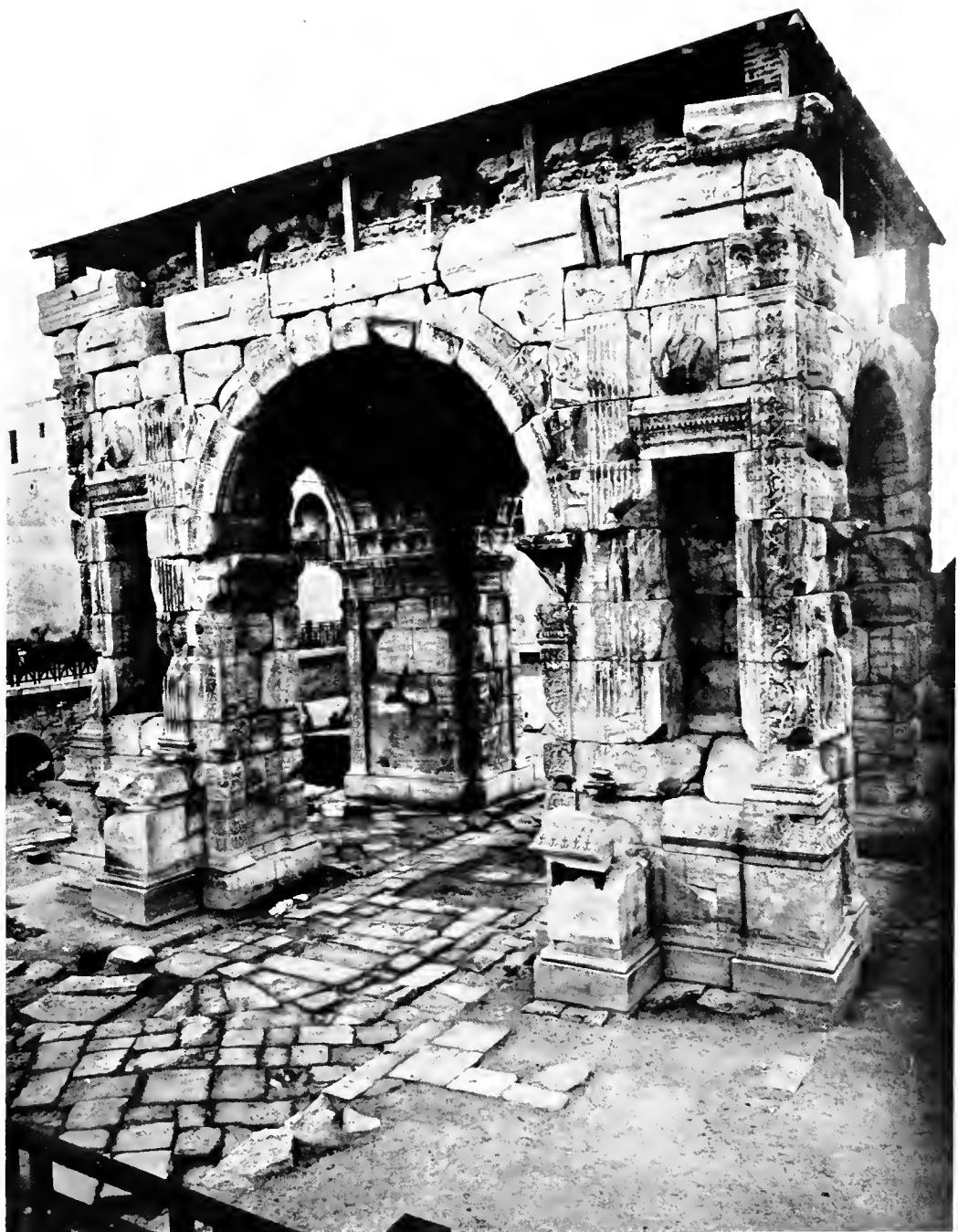
By GUIDO CALZA,

Inspector of the Excavations and Monuments of Ancient Ostia.

LAVE one's country without leaving one's fatherland! Yes, this is what we Italian archaeologists do when we climb mountains and cross over seas in search of the memorials of Rome. No joy can be more vital, no pride more just, than that of tracing the foot-prints left by Rome during her vast, world-wide dominion. A Latin inscription that repeats names we hear even to-day; a tomb that makes the soil of the most distant and most desert and savage regions sacred to us; aqueduct that, in the remotest parts of Africa or Asia, brings before our eyes long files of arches in the Roman Campagna; the paving-stones of a road that makes us re-live a thousand years of Latin conquests and Latin triumphs—all these are discoveries having the double fascination of scientific conquests and moral victories. Therefore, Italian archaeologists could not fail to be interested in the historical and archaeological researches, which the nations have been

making in the Italian colonies by means of scientific missions. Though poorer than the others, Italy has been second to none; and, with that perfect good-fellowship, characteristic of Italian men of letters, she has tried to carry her scientific researches to places of which none have yet thought. And I take especial pleasure in describing to the readers of ART AND ARCHAEOLOGY the, for the most part unpublished, studies and discoveries made by Italians in the Colonies of Libya, in the Aegean and in Anatolia.

Libya, the new colony that Italian arms gave back to us ten years ago, was the first field of exclusively Italian archaeological exploration outside our peninsula. The actual conquest of Libya was even hastened by this first Italian mission, which was led by our illustrious scientist Prof. Halbherr, the successful explorer of the Island of Crete, because the obstacles and perils encountered by the Italian mission were



TRIPOLI: Marcus Aurelius' Arch, after the Italian restoration.

ART AND ARCHAEOLOGY

so many that the Government determined on the armed occupation of the country.

As soon as the country had been conquered we continued the excavation and restoration of its most important monuments, as well as the archaeological exploration of Tripolitania and Cyrenaica—already initiated by that distinguished and lamented American, Mr. Richard Norton, whom ART AND ARCHAEOLOGY fittingly commemorated in December 1919. Valuable objects of art, that bear witness to the work accomplished by us, are now being collected in the two Italian museums at Tripoli and at Benghazi. One sole piece of sculpture, among the many found, has been taken to Rome, carrying a greeting from the ancient colony—the statue, that alone, might, perhaps, suffice to re-pay the expenses and perils of our war. The beautiful Aphrodite from Cyrene, now in the Museo delle Terme, is, perhaps, the most beautiful in the whole world—were it possible to draw a comparison between the goddesses of beauty. According to the learned essay by Prof. L. Mariani, chief of the Italian Archaeological Office in Libya, this masterpiece is an original by a Greek artist of the IV century before Christ, perhaps Euphranor of Corinth. The goddess, carved in a block of the choicest Parian marble, transparent and warm in color, is represented nude in the style of the *Anadyomene*, rising from the sea-waves at the moment of her first appearance to mortals, and all wet and just pressing the water from her hair, and combing it. A sense of shame, a tremor of the body at contact with the air because of its nakedness, makes the delicate form shiver a little; and it is this ingenuous movement that renders the virgin nudity of the goddess perfectly chaste. This exquisite sculp-

ture was found in the great hall of the recently excavated baths, along with many other beautiful and interesting statues: two groups of the *Graces*, an *Eros* drawing his bow, a *Satyr* with the child *Bacchus*, a *Hermes* in the manner of *Polyclitus*, and the colossal statue of *Alexander the Great*. This whole figure, cast in a solemn mould, breathes force and power, and is animated by the genius of the hero. It is an interesting sculpture both because it may perhaps be a copy of Alexander with the lance by the sculptor Lysippus, and also because the face shows us the portrait, not of the idealized Alexander, but of the great leader, thoughtful, yet daring in action, who meditates his great undertakings, his battles and conquests.

All these sculptures were overthrown by one of those earthquakes that were among the causes of the decadence of Cyrenaica toward the close of the IV century B. C. The splendid Hall of the Thermae, which was divided in three parts by beautiful Corinthian columns with *transenne* formed by the two groups of the *Graces*, must have been like a museum; and it was here that the people loitered while waiting for their baths.

These excavations and discoveries have thrown light upon every aspect of history and life in ancient times, as well as upon art. An inscription tells of a road from Cyrene to Apollonia that was re-built by the Emperor Hadrian in 118, because it had been *tumulto iudaico eversa et corrupta*; that is: broken up and destroyed by the Jews from Egypt and Cyrenaica during an insurrection when 220,000 Greeks and Romans were massacred.

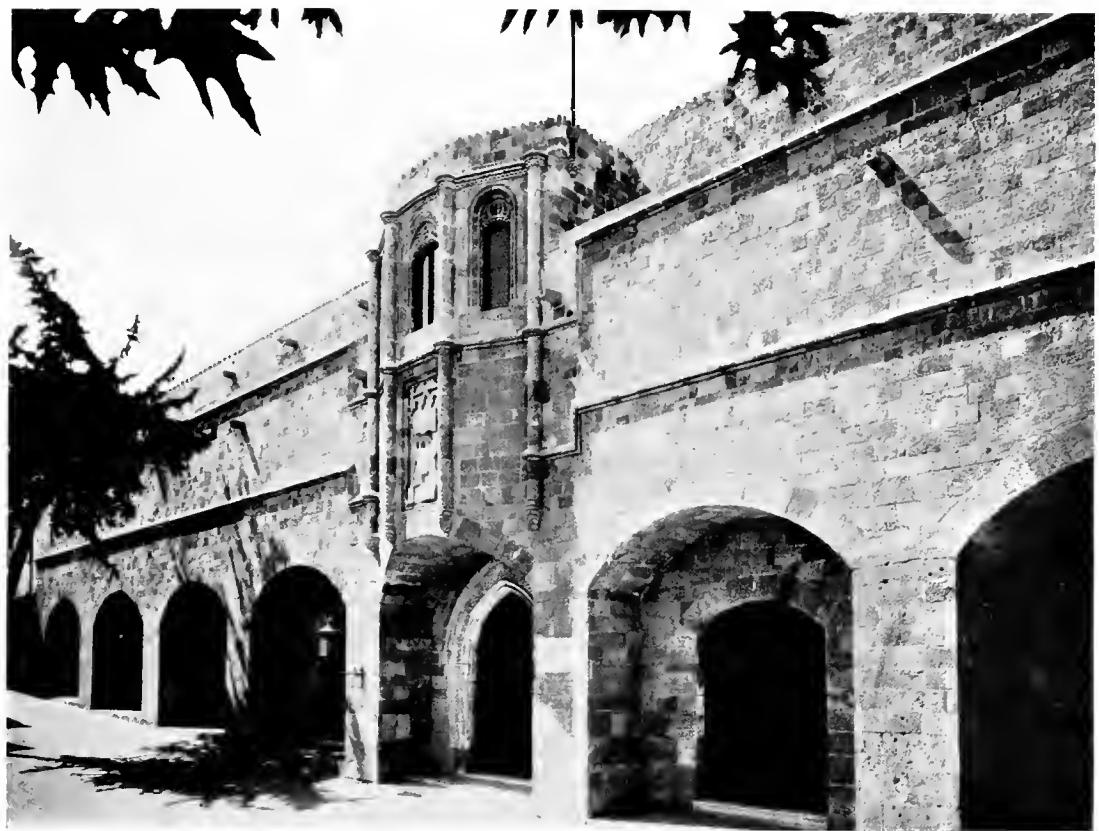
These excavations—among them that of a Temple of Jove with a beautiful statue of the god—have been sup-



AGHERMES (Cyrenaica): Roman Tombs.

plemented by scientific studies in the City of Benghazi, the antique Berenice. The vast necropolis, rich in tombs and funeral ornaments, has been explored with the result that the history of this city, which existed for ten centuries, may now be seen in the light of the various civilizations under which she developed—the indigenous, Hellenic and Roman. Teuchira, the city on which Anthony tried in vain to impose the name Cleopatris, after the Queen of Egypt whom he madly loved, and which still displays her solid walls even to-day; Barce with her magnificent tombs; Ptolemais with the imposing ruins of walls, gates and cisterns and the beautiful arcades of the *Agora* and harbor; Apollonia, which was also destroyed by an earthquake, yet, like the others, displays the ruins of an aqueduct, a theatre and a mole; and, last of all, Cyrene, with rich tombs cut in the rock and immense cisterns, have been systematically investigated. Each and all illustrate for us the political history and the life of the people of these countries.

The archaeological offices at Tripoli and in Tripolitania have not only executed the more pleasing part of their task—that of searching out and excavating monuments—but they have also been active in restoring and preserving those already existing. Thus, the *Arch of Marcus Aurelius* at Tripoli has been restored; considered as a whole with its sculptures and its daring architectural form, it is the most beautiful and important monument in the colonies. It was built by the municipal magistrates to celebrate the glory won by Marcus Aurelius and Lucius Verus in their recent victories over the Parthians. This arch was earthed up to the height of three meters; the interior transformed into a cinematograph, and, to further disonor it, the niches used as vegetable stalls. However, it has now been freed from all these barbarous disfigurements; and Apollo in his chariot drawn by griffins, and *Athena* in her car with the winged sphinx surrounded by trophies and arms, again tell the glory of the Antonines. And the excavations in the



RHODES: The Cavalier's Hospital, after the Italian restorations.

Christian cemetery of Ain Zara serve to illustrate a whole period of religious history, limited until now to a simple list of bishops.

But still more marvelous is the birthplace of the Emperor Septimius Severus, Septis Magna, which, sepulchered in sand, has reserved for us the surprise of discovering a city all of marble, with temples, a forum, a theatre, public baths and magnificent palaces, and among them that of Septimius Severus himself, built by him to commemorate his good fortune. There are testimonials of ancient prosperity everywhere: Sabratha, the last of the three cities of Tripolis, was the grain market of the coast of Sirtica, and presents an

imposing group of ruins. The mosaics found near Zliten are the most beautiful yet discovered on the African coast. Their variety of design and vivacious coloring make the small squares with fishes and scenes of animal life, the battles of dwarfs, and the larger compositions showing *ludi gladiatorii* and *venationes* worthy of having figured in the most splendid house of Imperial Rome.

The dominion of the Arabs over these countries has led to no artistic development, and has dimmed all this splendor of life and art; but Latin civilization has returned, throwing light upon the past and continuing the glorious traditions of Rome.



RHODES: The Castellania.

RHODES.

A new history has also begun for the group of charming islands in the Aegean, known as the Sporades, of which the largest and most lovely is Rhodes. These islands were occupied by Italy in May 1917, and we at once began to restore that artistic beauty which is their greatest fascination. The energy of a vital civilization has accomplished marvels in spite of the traditional sluggishness of the Turkish Government. The most beautiful and interesting street of Rhodes, the via dei Cavalieri, commemorates in its name, which has always been Italian, the dominion of the Order of Knights of the principal Catholic States of Europe (1308–1522), the object of which was to keep the civilization of the Occident

alive in the Orient. The old hospices of the various nations, which are in this street, have recovered the lines of their original architectural style, an architecture that has, here at Rhodes, a typical local physiognomy, and individual characteristics which distinguish it from its parent-style, the French-Gothic. It was chiefly the French, Spanish, and Italians who influenced the special character of the public buildings of the city; but the military architecture of Rhodes is Italian, because it was directed and inspired by Italian military architects and based on Italian models. The hospital which the Knights erected as worthy to shelter their pious mission, undertaken for the entire Christian world, is, with its grandiose proportions and indi-

ART AND ARCHAEOLOGY

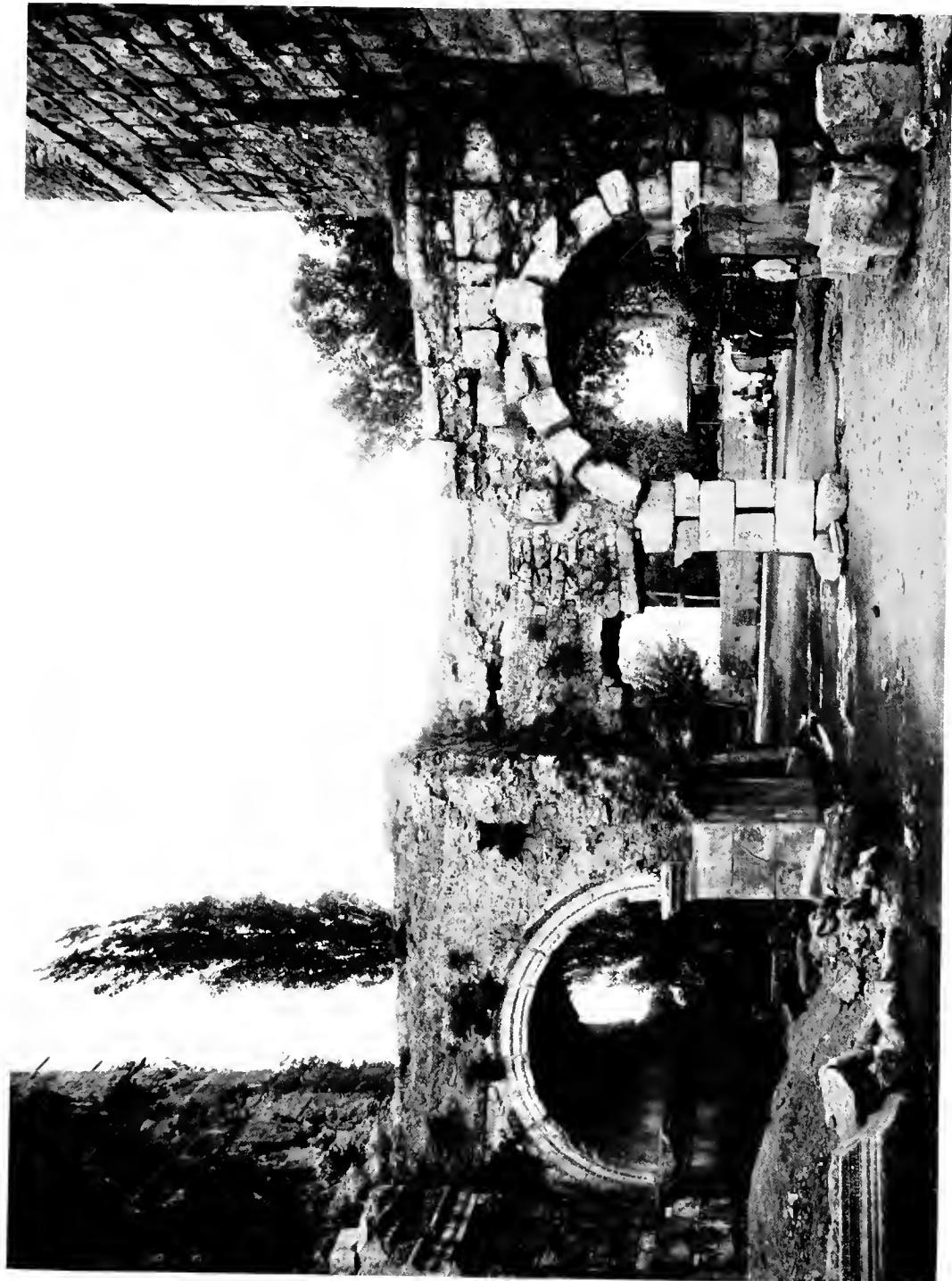
vidual architectural style, the most conspicuous public building in Rhodes; and is also one of the most notable examples of that hospice-architecture which was transplanted into the Orient by the Latins. It was used as a military garrison by the Turks; but extensive and accurate restorations have now been completed, giving it once more the architectural lines of the XVI century. And our learned Prof. Maiuri has transformed it into a historical and archaeological museum, in which all the material illustrating the most antique civilizations of the Sporades is being collected. This museum is divided into three sections: the Classic for Greek and Roman prehistoric, artistic, numismatic, and epigraphic material; the Mediaeval for the material belonging to the period of the Knights; and the Ethnographical for the study of customs, art, and literature, and the conditions of life down to the present time. So, this splendid and characteristic edifice has not only been saved as an artistic whole, but a new element of beauty has been lent to it. This museum, which is being continually enriched by the explorations and excavations at Rhodes and on the islands, is one of the most characteristic and interesting museums in the Levant; it is, moreover a new beacon of Latin civilization, signalizing the marvelous energy of our race.

Pindar's song may, indeed, be sung again to-day: for Rhodes (the rose) blooms once more in all her matchless beauty, that daughter of the Sea and the Sun, whom the Sun begged and obtained from Jove, and who expanded from the waters like a flower.

ANATOLIA.

Before the War absorbed all the energy of the nations, we began to

open up another fruitful field of archaeological exploration—Asia Minor, or, more precisely, Anatolia. An Italian commission had initiated active researches on this wide peninsula that juts out from the center of the Asiatic continent like a bridge between the Occident and the Orient, under the direction of a scholar of high standing, Prof. Roberto Paribeni, to whom I owe these interesting, unpublished details. Not only were there memorials of Rome to trace in this region, but all the long history of the peoples and kingdoms that succeeded each other in the possession of this marvelously beautiful and fertile land, from the almost fabulous Empire of the Etheii to the kingdoms of Lydia and Phrygia and Persia, and, last of all, the Greek and Roman colonies. This country, which saw the bloom of the first fruits of Hellenic genius, represented to the Ancient World of the Mediterranean what America is for Modern Europe. But it is after its conquest by Alexander the Great, that, open at last to Hellenic civilization and culture, it enters the sphere of the Western World, and until the end of the Roman domination continues to be the land of wealth and happiness, the land of pomp and splendor, that neither knows nor measures nor spares her inexhaustible gold-mines, the goal dreamed of by the Roman governors who seek here the reward of the labors and fatigues of office. Very beautiful cities flourish on every hand, springing up, innumerable and immense either from the growth of the capitals of the small native states, or from the new metropolis founded by new sovereigns. It is quite natural that such a rich country should attract the dominating power of Rome. The most valorous generals try their arms against it, Sulla and Marius, Lueullus



ADALIA: The monumental gate, built and decorated in honor of the Emperor Hadrian.



ADALIA: The walls and the towers.



ADALIA: The Roman Mausoleum.

ART AND ARCHAEOLOGY

and Pompey, Caesar and Crassus; and a horde of Roman merchants and traders invade it. But one must trace all these glorious memorials of the Past through the misery and desolation of the Present; for the end of the Roman domination signalized, for these countries, also ruin and desolation which the Turkish government has always more and more accentuated. Though one sees at every kilometer the richest ruins of cities, and of castles and fortresses, of churches and monasteries, it takes a whole day's hard walking to find the few houses of a wretched village, or a loathsome camp of *jurukla* with only a café under a shelter built of branches.

ADALIA.

The researches of the Italian Archaeological Mission were made in the antique provinces of Pamphylia, Pisidia, Caria, Lycia, and Cilicia, that is: in the present *vilayet* of Konia and Adana. A fertile field of work and study has been found in these provinces, although they were not the richest and most populous of Asia Minor. A base of operations was established in the most important center of this zone at Adalia, the antique Attalea, which looks out to sea from the summit of a rock, like a charming *Hanum* on the mysterious balcony of her house. The beautiful walls, which were originally Roman, have been partly demolished, in spite of protests from the Italian mission. There still remains, however, a monumental gate, which the city built and decorated in honor of the Emperor Hadrian, with the towers that stand beside it. Since the wall that hid it has been demolished, this monumental record of Rome triumphs over the little Turkish city with the splendor of its architecture and ornamentation; only

the gilded letters of the inscription are lacking, having emigrated to Constantinople some few years since. But the very first greeting one receives on landing at the little port of Adalia comes from another splendid memorial of Rome: the mausoleum of a Roman governor of the province, built on the line of the walls, so that other explorers have thought it a fortress. It has, instead, a well-known form and in many respects, recalls the tomb of Cecilia Metella on the Via Appia. A relief on the sides of this monument shows the *fasces* of the lictors, symbols of the empire attributed to Roman magistrates. He was then a child of Rome, this unknown magistrate, who, buried far from his country, wished that the very architecture of his tomb should at once awaken the memory of the fatherland in those who disembarked on this distant shore. Many interesting Greek and Latin inscriptions have also been found at Adalia; and our mission is now studying the mosque at Giumzin, an excellent example of Byzantine art, also a minaret covered with azure-colored majolica which records the dominion of the sultans of Iconium. There are also beautiful ruins in the four other great antique cities of Pamphylia, which is now a desolate, uncultivated plain, although it has a wealth of water. At Perga, celebrated for a sanctuary of Artemis, there are the ruins of the walls and a theatre, and of a stadium that still has its tiers of seats in position, and of the vast necropolis with large carved sarcophagi. Prof. Paribeni has found an interesting inscription here dedicated to a physician on whom Perga, his native city, and Seleucia conferred high honors, either for his unusual bravery or for the lectures on health and public hygiene that this follower of Aescul-



ADALIA: Door of a Madrasa, or Moslem Seminary.

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apius gave in the gymnasium. In this way, Sillyum, now at last identified beyond a doubt by numerous inscriptions, has been brought back to life, and Aspendus with her splendid, well-preserved theatre, carefully built after the Greek model. The floods of the Cydnus, the impetuous river that put Alexander the Great in peril of his life, have destroyed much in Cilicia, which was the active center of study during the Roman period. But mountainous Cilicia is beautiful and interesting beyond all others—*aspera*, as it was for the Greeks, and as Cicero found it, for he was its governor in his old age. High up in these mountains, whence, across low hills covered with flowering broom, the Island of Cyprus is seen smiling on the horizon, an antique city has been discovered near the modern village of Adana. This city, unknown until to-day, is completely hidden in a thick wood, but numerous inscriptions have been found in the vast necropolis, in which are many small mortuary temples and colossal sarcophagi with inscriptions and carvings. This is Soli, afterwards called Pompeiopolis for Pompey, who repopulated it with the pirates infesting the coast. Similar to Cilicia in nature and appearance is Lycia, characterized by tombs cut in walls of rock like the cells in a bee-hive, and by tall sarcophagi of several stories in imitation of the wooden houses of the first inhabitants of this region.

PISIDIA.

The most important discovery has, however, taken place in Pisidia; *Pednelissos*, quite a large and wealthy city, sought for in vain by former explorers, has been found and identified by the Italian mission.

The site of these ruins is on the top of a mountainous group in the high valley

of the Cestrus about ten hours northeast of Adalia in the center of a zone that has been left desolate until now in the maps of ancient Asia Minor. The city was divided into two parts: the lower city, the only accessible portion in the whole area of the antique city; and the upper city with imposing ruins hidden by thick, impenetrable undergrowth. The city, which was fortified within a polygon of walls, built on the irregularities of the soil, still preserves the double circle of walls surrounding the *acropolis*; the towers and gates, the principal one of which is buried in sand, show us the defensive system of a Greek, not a Roman, city. The most important of the existing edifices, and also the best preserved, is the *Agora*, which occupies a plateau in the highest part. It was converted into a church during the Byzantine period; and there are still a few columns dividing it into three naves. Adjoining it was an arcade, and a temple of which there remain beautiful architectural fragments. Further on is a *Sacellum Larum*, a shrine cut in the rock, and the ruins of a temple built of stone blocks. Outside the city is what still exists of the Greek necropolis: two *Heroa*, like little quadrangular temples in an elegant style of architecture, and a few sarcophagi. Without the walls are a few cisterns and the ruins of two Byzantine churches. Though no great work of art has yet made the discovery of these ruins even more gratifying, a beautiful *stela* in the Attic style of the IV century has, however, been found, with a figure of *Helios Apollo*, and a large sarcophagus with six columns, separating three niches, each of which contains a statue. The city, which must have sprung into existence after the time of Alexander, that is, during the period of the greatest prosperity of this country, is built on a

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plan corresponding exactly to that of the Hellenic fortified cities. After more than ten centuries of death, she has come back to life offering hospitality to the representatives of the Latin race.

Our mission has, then, in the briefest space of time, opened quite a new horizon for history and for archaeology. But it is not the Roman world alone that re-awakens and reveals itself to him who peruses these pages of a remote and glorious past; the period of the Crusades also returns to us—that admirable expression of Latin energy and of Christian faith. Here, also, are found the maritime records of the

great republics of Venice, Genoa and Amalfi stamped on the walls and castles, and also on the maritime dialects, which, even among the Greeks and Turks, have always been Italian.

It is, then, beautiful and holy that Italians should return to these lands, armed only with science and learning, to protect the monuments and search out and revivify the memorials of past civilizations. And it should be permissible even to preserve this, which is, perhaps, the most beautiful form of civilization, and to assure its triumph.

Rome, Italy.

AVE ROMA IMMORTALIS.

(*On seeing two butterflies in the Forum*).

*Around old Rome's most hallowed things,
Vestalian court, Juturna's springs,
Eager to spread their yellow wings
Roam two small butterflies.
O'er Caesar's pyre they are at play,
Much as they were in Trajan's day,
All ignorant that their life so gay
Is gone with summer skies.
Musing within the historic place,
Methinks a symbol one can trace
Of what befell that lordly race
Rome nurtured in her youth.
Though people die the race persists,
And Romans, winning well the lists,
Let the world know Rome still exists
In deeds of valor that, forsooth,
Seem those of Rome in Rome's proud youth.*

HENRY S. WASHINGTON.

Rome, April, 1919.

SMYRNA: "THE INFIDEL CITY"

By GEORGE HORTON,
American Consul General in Smyrna.

SMYRNA has been called "Ghiaur," or "Infidel" by the Turks ever since it came into their possession, to denote its non-mussulman character. The fact is that this ancient city is, and always has been, essentially Greek.

I was somewhat surprised to learn, on a recent visit to the United States, that many intelligent Americans do not know where Smyrna is. I was asked the most extraordinary questions as to the route by which I expected to return there, and one charming lady who was well posted on most questions, accidentally disclosed to me that she was laboring under the illusion that Smyrna was the capital of Siam. Fortunately I discovered her error, as my wife is looking forward to the pleasure of corresponding with her.

Professional archaeologists have long ago discovered that the laity of the Archaeological Institute are most familiar with places that are mentioned in Holy Writ. I shall begin then, by remarking that Smyrna was one of the seven cities of the Apocalypse. Ephesus, where St. Paul fought with beasts, is but a short journey from there by rail, and is a favorite excursion for Smyrnites.

I am writing this on board the *Megali Hellas*, a Greek steamer that makes the journey from Brooklyn to Piraeus, the harbor of Athens, in 14 days. Incidentally, the *Megali Hellas* is rolling so that I am holding my Corona with my left hand to keep it from sliding off the table while I pound it with my right. From Piraeus to Smyrna is over night

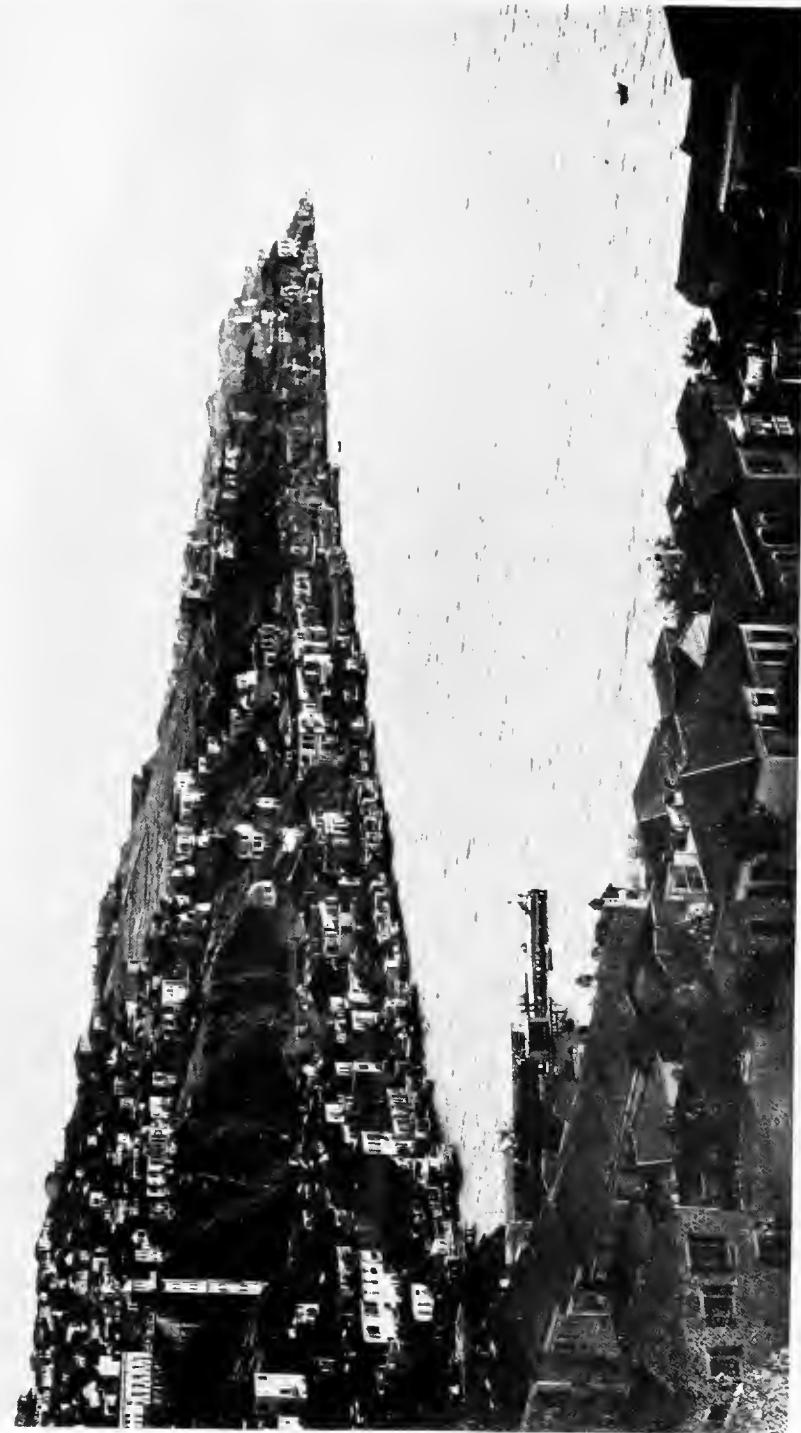
on the Aegean Sea, zigzagging through the Cyclades islands, sprinkled like stars in the sky. North of Smyrna, in the same sea lies Lesbos, (now Mitylene) where Sappho loved and sung, and to the south is Samos, whose wine Byron counsels us to dash down.

A learned treatise on Smyrna would bristle with references to the classic poets and other writers. I believe that I can safely say, writing here from memory and without a library handy, that Smyrna is one of the oldest cities in existence, in the sense that organized communities have inhabited the present site, or sites in the immediate neighborhood, since the dawn of history and before.

The antiquity of Smyrna is attested by the fact that ancient legend gave as its founder the mythical hero Tantalus, whose memory is perpetuated by the word "tantalize," recalling the punishment to which he was condemned in the lower regions. It is said that the first name of the city was Navlochon, or harbor for ships, and the same name would apply equally well to the magnificent, land-locked harbor of the modern city, in which the biggest merchant craft and giant battleships find safe anchorage. Recently many American merchant ships, as well as battle fleets of the Entente, have been coining into this harbor. The American *Arizona*, one of the largest warships in the world, sailed into Smyrna harbor not long ago, and made an extended visit.

The name of the mythical founder of the city is still preserved at Smyrna. An ancient construction, not far from

SMYRNA: Photograph by Edmund Boissonnas from the collection exhibited by the Greek Government in New York, 1920.





SMYRNA: The Grand Aqueduct. Photograph by Edmund Boissonnas, from the collection exhibited by the Greek Government in New York.



SMYRNA: Entrance to the harbor.

the town, is familiarly known as *The Tomb of Tantalus*.

The origin of the name "Smyrna" is a subject which might well give rise to much interesting discussion. Tacitus mentions Theseus or one of the Amazons as the founder of Smyrna. The "Life of Homer" affirms that Theseus gave the name of Smyrna to the city which he founded, in honor of an Amazon who conquered him by her attractions. Those wishing to harmonize these two legends can consider the city as having been rebuilt and rechristened by the Attic hero.

It is interesting to note that the word "Smyrna" is closely allied to "myrrhe," or perfume, and that the wise men offered to the infant Jesus "gifts, gold, frankincense and myrrh;" (*Smyrnian*, in Greek).

It would be difficult to convince a visitor to the modern city that this latter is the correct derivation of the name, unless ideas about perfumes

have greatly changed since the days of Tantalus and Theseus.

During its long history Smyrna passed through several periods of splendor and influence and decline, had its sieges, its changes of sovereignty, its massacres. For a long time the second city of the Byzantine Empire, it was besieged by Tamerlane in 1402, who is said to have built a sort of tower of the skulls of the murdered inhabitants. Later it passed definitely into the hands of the Turks, who have held it for nearly 500 years.

It is the boast of the inhabitants of Smyrna that the actual city of today, situated on the slopes of Mount Pagos, was founded by Alexander the Great, who found in the vicinity various settlements, remnants of the ancient town, and collected them on the present site. This contention is based on statements of Pliny and Pausanias.

A burning question in the Near East, a really vital one, is that of the place



SMYRNA: Old Roman Aqueduct.

of the nativity of Homer. It will not be difficult for our city rooters and boosters in America to understand how live a question this is to the Greeks. What better advertisement for a town than the claim, once established, that the immortal bard was born there? After the great name of Christ, there is none other better or more generally known than that of Homer.

We are told that in antiquity seven cities disputed this honor, but more recently the contention seems to have narrowed down as between Chios and Smyrna. In support of their case, the partisans of Smyrna cite: a so-called "Epigram of Homer;" the "Life of Homer," attributed by some to Herodotus; the Third Idyll of the poet Moschos on the death of Bion, in which appears the line, "This is a second grief for you, O River Meles, who formerly lost Homer;" Plutarch; various inscriptions and medals for which there is not space in an article of this kind; Pausanias, who mentions a grotto

at Smyrna in which Homer wrote his poems; and various Latin authors, among them Cicero, who refer to the author of the Iliad as a Smyrniote.

On the whole, Smyrna seems to have the weight of the argument, and as I remember having once heard the late Herbert DeCou, one of the soundest archaeologists that America has produced, say that the man who collected the ancient legends growing out of the Trojan war into the so-called "Poems of Homer," probably lived in Asia Minor, I am inclined to accept the statement that he was born in Smyrna, and be done with the matter. It now rests with our friends the Greeks to resurrect the grotto where he wrote his poems and show it to wondering tourists. It should be an even greater attraction than the "Prison of Socrates," at Athens.

Another burning question at Smyrna is: which one of two streams is the rightful River Meles, sacred to the great bard?



SMYRNA: Amphitheatre where St. Polycarp was burned.

One of these streams, about 9 miles long, takes its source near the village of Sevdikeui, flows the length of the beautiful Valley of Saint Anne, where it serves to irrigate numerous gardens, and empties into the sea, after having passed through one of the humbler quarters of Smyrna. In summer its pools are much frequented by naked urchins, and its waters turn a picturesque mill or two. Unfortunately, a tannery has recently been erected on its banks. It should be mentioned in this connection that legend locates the last resting place of St. Anne in this valley, on what authority I know not. Commuters from Smyrna to Paradise, the village where the International College, an important American institution, with imposing buildings erected by money raised in the United States, is situated, skirt this delightful valley all the way. The ancient "Bridge of Caravans" over which countless strings of camels, plodding patiently to and fro between the great mart of Smyrna and

the heart of the East, laden with figs, tobacco, raisins and oriental carpets, have been passing for no one knows how long, spans this river at its lower end.

I can easily imagine a poet writing in one of the gardens or in a grotto on the banks of this stream, but it is suggestive rather of the peaceful reveries of a Theocritus than the martial inspiration of the author of the Iliad.

The other stream issues from a powerful spring whose pure waters form the principal supply for Smyrna. Issuing first in a large lake or basin, they flow away into the sea in a clear river about a mile in length. This spring and its lake are the so-called "Baths of Diana" and there is much to be said in favor of this little river as the veritable Meles of Homer. The ancient aqueducts shown in the illustrations span the longer stream which flows through the valley of St. Anne. The illustration with the leafless trees on its bank, is from a photograph of the



SMYRNA: Meles River.

stream which issues from the "Baths of Diana."

I leave to the reader to pursue the investigation and decide for himself.

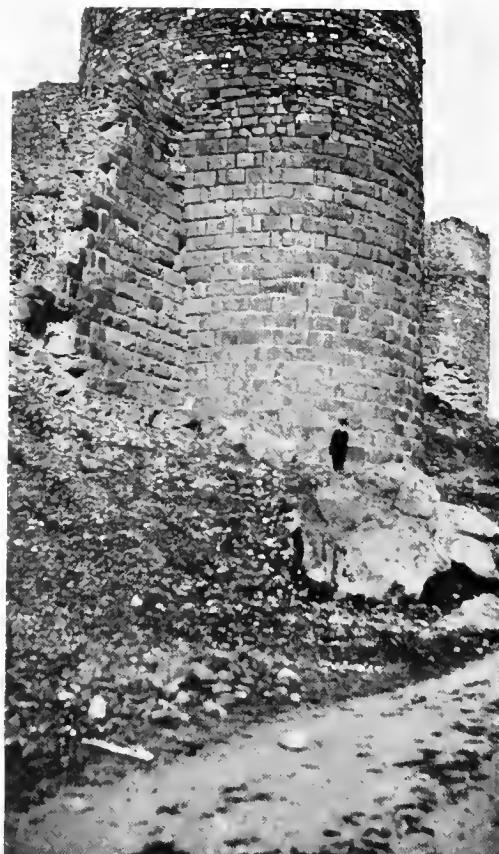
The patron saint of Smyrna is Polycarp, who was burned alive in the old stadium back of the town on the slopes of Mount Pagos. His tomb, in a corner of a Turkish cemetery not far from the place of his martyrdom, is held in much veneration by Orthodox and other Christians. The situation, and the stone wall enclosing it, are shown in the photograph. Unfortunately, there has been a steadily growing doubt of late years as to the authenticity of this tomb, and even as to whether St. Polycarp was buried at all at Smyrna.

The martyrdom of St. Polycarp is said by Rohrbacher, in his *Histoire Universelle de l'Eglise Catholique* to have taken place February 26, in the year 156 A. D. Various authorities give the hour as half past two in the afternoon and the age of the Saint at

the time of his death as 86 years. The fact of his martyrdom at Smyrna and the place appear to be matters of authentic history. In the picture given with the accompanying text, the author of this article is shown sitting on the green slopes of the ancient stadium gazing at the spot where the agents of an organized and highly civilized government burned alive a venerable, learned and holy man because he would not deny his Christ. To the mind of one sitting in such a place, the centuries roll up like a parchment, and Polycarp stands there again among his tormenting flames that robe him in immortal glory.

Mount Pagos was the acropolis of ancient and mediaeval Smyrna, and a considerable portion of the old walls still exist, in a fairly good state of preservation. By a study of these walls and foundations I am convinced that one could trace the existence of the town from prehistoric times down to the days of the Turk.

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SMYRNA: Portion of Ancient Wall.

Reliable statistics as to the population of Smyrna in recent times are difficult to obtain. The latest figures given by the American Consulate General, which are doubtless near the truth, are as follows:

| | |
|----------------|---------|
| Greeks..... | 155,000 |
| Turks..... | 165,000 |
| Jews..... | 35,000 |
| Armenians..... | 25,000 |
| Italians..... | 10,000 |
| French..... | 3,000 |
| British..... | 2,000 |
| Americans..... | 150 |
| Total..... | 395,150 |

Since the Greek occupation there has been a large influx of that element,

which is now greatly in the ascendancy, and the population of the town has increased by at least 100,000. The city is now so congested that it is practically impossible for a newcomer to find a house, or even a room, and rents have reached a New York scale.

To understand the Greek character of Smyrna and indeed of the whole Asia Minor coast and of many towns in the interior, one should not consider the population solely from a numerical point of view. The Turks are mostly government officials, day laborers, porters and small retail dealers in the Turkish quarters. They have little touch with the outside world and have made no progress mentally or in their style of living for 500 years. The Greeks are bankers, exporters and importers, architects, electricians, doctors, cooks, domestic servants, employees in business houses, ship builders, school teachers. They travel continually and bring home new ideas especially from America. In the few months since the Greeks occupied Smyrna, American automobiles have appeared in large numbers in its streets—a thing hitherto unknown since the time of Tantalus. Many thousands of chilled steel plows have been ordered in America to replace the wooden plows of the days of Homer, and American tractor plows are already humming in the Plain of the Hermus. Up till the time of the Greek occupation only one tractor plow had been brought to Smyrna since the epoch of the Amazons, and that by a Greek naturalized American from Washington, D. C. It was destroyed by the Turks on the road to the farm, and its ruins still lie by the side of the highway a little distance out of Smyrna.

Whenever Greeks have been collected in communities throughout the

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Turkish Empire during the long years of that subjection, they have formed oases of European civilization of remarkable excellence, when one takes into consideration the difficulties under which they have labored. These oases have been characterized by houses of better construction, hospitals, churches, charitable organizations, and above all schools, in which the light of that Hellenic culture, to which the Western world owes, in large measure, its own civilization, was kept burning. In this respect Smyrna has always been well in the front rank.

The Hospital of Saint Charalambos, supported by the Greek community, would do credit to any town. It has wards for surgery, pathology, gynecology, ophthalmology, mental diseases, besides an old peoples' asylum and a maternity department. In the year 1916-1917 it had 2500 patients treated within the hospital, and about 16,000 outside patients.

Among these were many Mussulmans and Jews, as well as Greeks.

The most important schools of Smyrna are those of the Evangel, for boys; and St. Photine and the Homerion, for girls.

The Evangelical school has a remarkable library of over 30,000 volumes, which has fortunately come through the war intact.

To keep up the Greek schools of Smyrna costs about 150,000 dollars annually, no small tax on a community of that size, but there is never any difficulty in finding the money.

The hinterland of Smyrna, the territory naturally tributary to it, is one of the richest regions in the world, and it has lain practically fallow since the fall of Constantinople. Miserable Turkish villages now occupy the sites



SMYRNA: Tomb of St. Polycarp.

of once populous and splendid Greek cities. History, that has a habit of repeating itself, has shown that Asia Minor is the natural soil of the Greek.

During the last quarter of a century the Greeks had, up till the outbreak of the European war, made great progress along the entire coast of Asia Minor, and their civilization was gradually penetrating into the interior, building schools, churches and hospitals, and respectable and cleanly quarters in the towns. They were dotting the whole country with pretty farm houses, and were introducing European—and more especially, American—up-to-date methods of farming. The broad state-

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ment that the Greek is a trader, and the Turk is a farmer, is an erroneous one. The Greek is omnipresent throughout the Near East as a trader, it is true. The Turk has no ability to speak of for commerce. He is a hard worker in the country districts and it is hoped that he will not emigrate in large numbers from the Greek occupied area. The Greek peasant, however, is just as hard a worker as the Turk, and he differs from the latter in that he is enterprising and progressive. He goes to America, gets new ideas about phylloxera, grafting, agricultural implements and comes home and applies them.

In 1914 practically all the Greek farmers were driven out of the Smyrna district, and Turkish refugees, to the number of 25,000 put in their place. The amount of damage done by those 25,000 Turks in so short a space of time is incredible to any one who has not seen it. An extensive region that resembled, in its intensive cultivation reaching even to the tops of the mountains, the best parts of Italy, has been laid in ruins. Villages, towns, farm-houses, for miles, have been so thoroughly destroyed that they look like

the walls of Pompeii. Vineyards have been uprooted for the wood of the roots, or are overgrown with grass. But the Greek farmers are coming back. They are living in the cellars of their destroyed houses, or in rooms covered with boards or canvas, or in tents furnished by the Greek government, and they are working like bees at the task of restoration.

What they have done in the fields in a few months, is almost a miracle, but it will take them a long time to rebuild their farmhouses and villages torn down for the sake of the firewood they contained—for the Mussulman refugees were few and the houses many.

What the return of the Greek to Smyrna means is that the vast and immensely rich region tributary to it has been again thrown open to that civilization which the Greek gave to the Western world. Thus, the proud province of the Roman and Byzantine empires, where flourished the cities of Sardis, Phocis, Colophon, Ephesus, Pergamum, Thyatira, Laodacea, Philadelphia, and others, will again teem with industrious millions.

Smyrna, Asia Minor

THE DIGGERS TROY—MYCENAE—KNOSSES

They seek the broken fragments of the past,
The wreck of palace and the loot of kings,
The jumbled heap of long forgotten things,
Aeon-encrusted, till the diggers cast
From layered pit, after a lapse so vast
That memory halts, as spade thrust loudly rings,
The golden spoil of which blind Homer sings;
Tombs of the great, heroic to the last!
And lo, before the thrilled, astounded, gaze
Of those who delve beneath these massy quoins,
Atreus and Priam and their splendid line
Live once again! Famed Minos and his maze!
Yea from these sherds we may their ways divine
Proud of our rise from out these mighty loins!

HARVEY M. WATTS.

THE ANGEL IN AMERICAN SCULPTURE

By FRANK OWEN PAYNE

PROBABLY there is no one theme in all the realm of art which has figured more conspicuously than the angel. Miracles of mediaeval stained glass in Gothic churches, mosaics that glow in Italian basilicas, paintings of all the great masters of the brush, triumphs of the chisel in niche and sanctuary, and sombre memorials on tombs and sarcophagi—all these have contributed to the prominence of angelic forms in art. That the angel is among the most ancient conceptions is evidenced by the golden cherubim wrought by the inspired Bezaleel, which bent their wings above the mystic mercy seat on the Ark of the Covenant. Indeed, from that remote day until the present, to every age and to every phase of human life has been granted its angelic representatives. Angels of birth and of death, guardian angels and ministering angels, bearers of comfort and messengers of love, rejoicing angels and mourning angels, angels of peace and of war, angels of darkness borne on batty wings from the gloom of the pit, and angels of light that bask with seraphim about the Throne Eternal—all these have been depicted by the audacious pencil of sublime art.

And yet, beautiful as is the idea of the angel so far as its spiritual significance is concerned, and exquisitely as it has been delineated by all the implements of art, there is an incongruity about it which does not make it articulate in the groove of modern thought. The angel is the last of that race of hybrid monstrosities to survive the centuries and milleniums. It belongs to the brood of monsters which adorned

the temples and royal palaces of Nineveh and Memphis—the sphinxes, griffins, winged bulls and lions, and various hybrid combinations of eagles, lions and bulls with men. It is the last survivor of a race of monsters.

To the Arab, an angel is a dove; the Babylonian conceived it as a winged bull. Christianity with characteristic elevation of thought, has forsaken the groveling traditions inherited from a remote heathen ancestry and has given to the angel the human form and super-human intelligence. Thus, beautiful though it be in form and feature, and hallowed as it is by the fervor of religious belief, the angel is none the less an absurdity. It is about the most incongruous creation of art. It defies the laws of biology and contemns the most obvious principles of physics. To manage a pair of wings demands a definite anatomical structure, namely a breast bone and a wishbone like a bird. It also demands a muscular development quite out of all proportion with that of human beings. Thus, no matter how beautiful the idea of the swiftness of angel ministrations, there is nevertheless an incongruity which naturalists and modern realists must deplore. We have yet to see an angel anywhere in art where the wings seem to belong to the body. They invariably appear to be fastened on, and never to be the property of the wearer, becoming, as Ruskin suggests, "A species of decorative appendage," the mere sign of an angel as the halo is symbolic of a saint.

Not all angels, however, need to be represented with wings, although artists have usually seemed to think that they

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Angel with scroll, by Herbert Adams, on the Pratt Memorial in Emanuel Baptist Church, Brooklyn, New York

must be thus represented. Had the three angels, who visited the tent of the Hebrew patriarch, been equipped with such accessories, their angelic nature would have been promptly recognized by Abraham and his good wife Sarah during that momentous visitation.

Again, the human body is not well adapted for representation as if in flight. When thus depicted, it is apt to present either a sprawling attitude or else it appears to be merely suspended without visible support. When shown in relief, it seems to be pressed flat to the background like a specimen in an herbarium. The flight of angels

can not be described either as soaring, or hovering, or flitting. Their so-called flight is in open defiance of the laws of aerial navigation. Thus, contemplated from any and every point of view, whether it be the anatomical structure, or the principles involved in aviation, or from the yet more difficult problem of picturing to mortal eyes the immortal conception of a celestial being—the angel in sculpture is manifestly absurd. In short, the utter impossibility of giving to the world a convincing picture of an angel, is evidenced in holy writ where we read that "Eye hath not seen" these things. Thus, it will appear that there are at least three insuperable difficulties in the way of convincing representations of the angel in sculpture. These are its anatomical incongruity, the absurdity of depicting a terrestrial creature in flight, and the futility of trying to portray to mortal eye what eye hath not seen.

Yet, in spite of these incongruities and these other difficulties, the angel stands among the most popular subjects of artistic delineation. What more stimulating or fascinating theme could be found for the artist than this most ethereal subject? What else could be more appealing to the imagination or more remote from the exhausting cares and tensions of our nerve-racking generation? It is doubtless for some such reason as this, together with the ever upward look of the human race, that the angel has always been a popular theme for artistic representation.

Popular as it is, there are but few who have been able to give any thing more or less than conventional forms. Tradition has also hampered the artist more probably, in this theme, than in any other for the belief in the nature

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and offices of angels has descended to us from the most remote antiquity and it has moulded human thought and hampered it. No one, not even Fra Angelico was able to escape the earthly and present anything remotely suggesting the unearthly—the celestial being. That is why most angels in art are merely beautiful ladies or effeminate gentlemen like the models who posed for them, to whom the ubiquitous symbol of flight has been attached. Even the cherubs which accompany the Sistine Madonna and those that fill the background of Murillo's Immaculate Conception are children well fed, human children quite earthly in face and feature, and not more spiritual than choir boys! In spite of all such facts as these, the angel has commanded the supreme genius of the world's greatest artists. That justifies its consideration here.

A theme which makes such appeal to the heart of the ages and which has been essayed by the foremost artists of every age, can scarcely present anything new or original in our day. American sculptors have in the main followed tradition in their portrayal of angels. That they should do so is obvious. The demand for traditional angels for churches, and the almost universal popularity of the angel as an ornament for tombstones will explain the creation of about all the angels in the plastic art of America. The adaptability of the conventional angel form to fit into such spaces as spandrels over arches, and lunettes and tympani over doors, have doubtless added greatly to the popularity of angels as a purely decorative feature on secular buildings. MacMonnies' angel figures over the Washington Arch and the Brooklyn Arch are purely decorative



Angel of the Resurrection, by Couper, in Chicago. Note the beautifully modeled hands and graceful draperies.

without one whit of spiritual significance. Apart from the sacred character of the angel, the idea of victory is probably the most significant example of the winged figure in art. The prevalence of the angel upon tombstones, the laborious efforts of stone cutters, has cheapened such works to the extent of making them ridiculous, if studied apart from the solemn surroundings where they are found.

Let us consider a few of the works by American sculptors on the angel theme. These examples are representative of the best that has been done on this most venerable of all subjects of art.

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Guardian Angel, by William Couper, on a clock tower in Methuen, Mass.

Although for the most part these works have been conceived and executed in strict accord with artistic conventions, it is pleasing to note that our artists here as elsewhere have not been hampered as regards many details which might otherwise make their works stiff and unpleasing to the beholder. We believe that our artists have given rather more attention to the human

aspects of angels and less to the archaic and strictly conventional treatment of the theme. There are certain symbols such as the pen, the scroll, the trumpet, and the sword which have been found necessary for the proper interpretation of certain angel forms in sculptural art. Without such symbols there would be nothing to signify the special function of an angel in a work of art.

The angel with a scroll which Herbert Adams placed on the Pratt memorial in Emanuel Baptist Church in Brooklyn, has been much admired. It probably portrays the function of an accusing angel or a herald who reads from a scroll the deeds of some saintly life. The expression on that sweet uplifted face, the direct look in the eyes, and the ineffable smile on the lips, make this one of the most satisfactory angels in American sculpture. It presents as near an approach to the spiritual as we have yet seen in marble.

Many angelic forms have been depicted by the facile chisel of Daniel Chester French. For the greater part, all these angels have been modeled with the same care for truth as regards draperies and textures of flesh and feather as that artist gives us in all his works. They are all beautiful figures but they are all with one exception merely beautiful women. In one of his angels, however, French has reached the high-water mark of all his works. This is *Death and the Young Sculptor*, which marks the tomb of Martin Milmore, a young sculptor of great promise who died at the very beginning of his artistic career. In *Death and the Young Sculptor*, French has portrayed a handsome youth in the act of carving a relief of the sphinx. The angel of death heavily hooded, comes to arrest

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the sculptor's hand. In her other hand she holds a spray of poppy flowers, emblematic of sleep. Upon her half-concealed countenance there is an inscrutable expression. In its fine conception, in its execution, and in its forceful handling, this work deserves to take rank as the greatest creation of its versatile author. In its other-worldliness it approaches the Adams Memorial by St. Gaudens, in Rock Creek Cemetery, Washington, D. C.

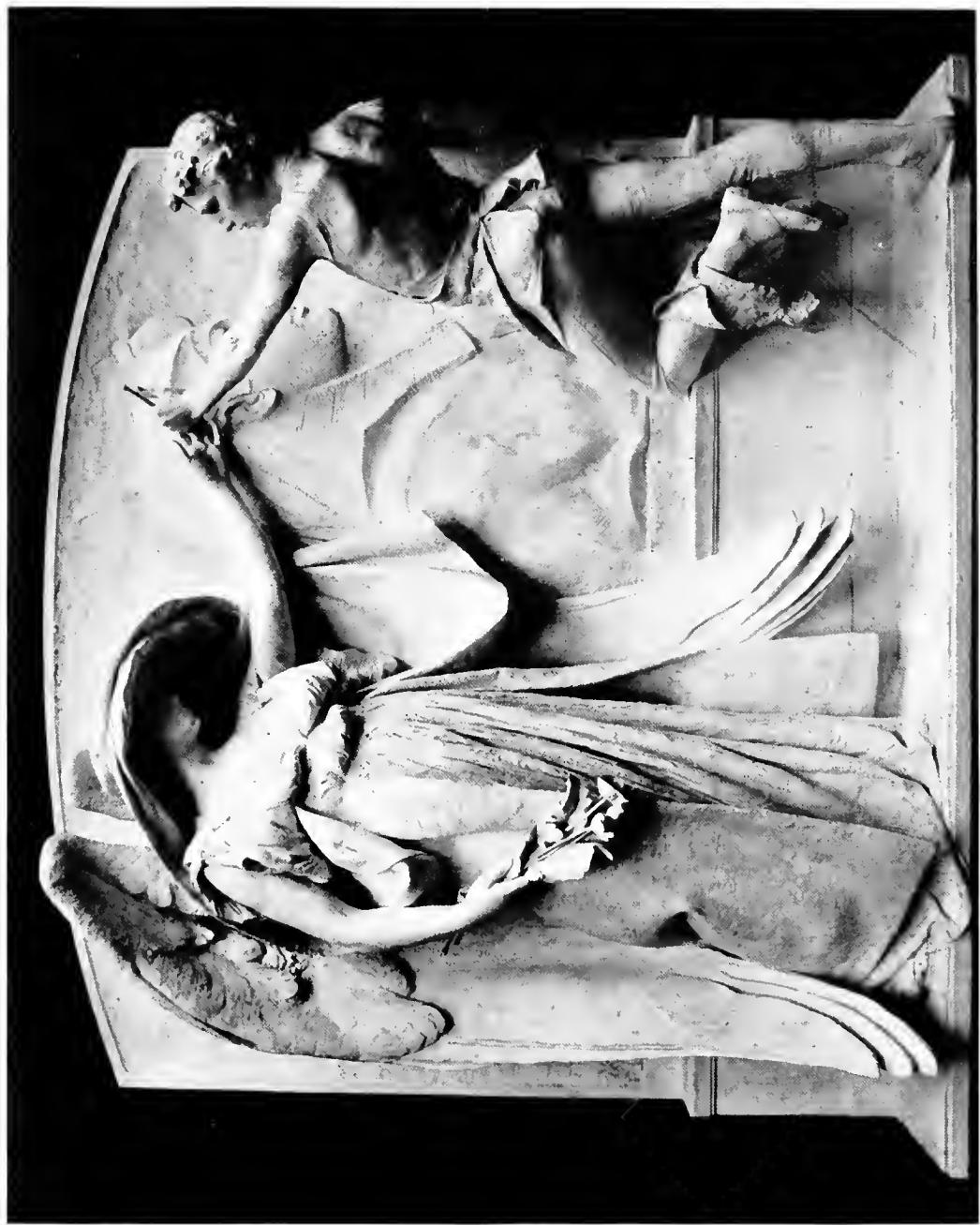
Adolph A. Weinman has produced a vast number of angels, most of which belong to the purely decorative type. Among these decorative angels are the reliefs in white and blue formerly on the pediment of the Madison Square Presbyterian Church, now on the library of the Metropolitan Museum of Art to which building they were removed when White's masterpiece was razed recently. Weinman's angels are executed with the same masterly technique as characterizes all his sculptural creations.

Reference has been made to the Adams Memorial in Rock Creek Cemetery by St. Gaudens. Although not intended for an angel, it surpasses all other sculptural works in mystery and spiritual feeling. It is the most spiritual work in all the realm of American sculpture. St. Gaudens was the author of the splendid reredos figures in the Church of St. Thomas which represented angels adoring the Cross. That superb work of art was destroyed in the fire which laid waste that imposing Gothic building. No replica of it is known to exist. But the best known of all St. Gaudens' angels is *Amor Caritas* which belongs to the Luxembourg, replicas of which are the property of many other art museums.



Amor Caritas, by Augustus St. Gaudens, in the gallery of the Luxembourg in Paris. It is one of the best known renderings of the angel theme by the greatest of American sculptors.

For angels of the strictly conventional type, the works of Lee Laurie are probably most numerous. Laurie has



Death and the Young Sculptor, by D. C. French. This is probably the greatest of all French's works in feeling and imaginative power.

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specialized in ecclesiastic sculpture. His latest, and by far the most pretentious, work of its kind in America, if not in the world, is the new reredos of St. Thomas Church, New York City.

The art of William Couper has displayed itself to a greater degree in angel portrayal than in any other field of sculptural art. We are permitted herewith to present examples of Couper's work on the angel theme. *The Recording Angel* is in Norfolk, Va., of which there is a replica in marble in the Montclair Art Museum. *The Angel of the Resurrection* is in Chicago, and the great relief or rather applique, known as *The Guardian Angel*, is in Methuen, Mass., where it ornaments the entrance of a memorial clock tower. Couper excels in the modeling of draperies and the realistic rendering of hands. His works betray the influence of Italy where Couper spent many long years in study and work.

In portraying the angel there has often been a funny side. Serious as must ever be the theme, and sacred as is its association with the sadder aspects of life, it is amusing to read of the absurd discussions which have from time to time disturbed human thought regarding the nature of these sublime beings and their specific functions in the economy of human existence. Perhaps there is no more amusing discussion than that concerning the sex of angels and the acrimony with which polemical wars have been waged con-

cerning that most absurd of all considerations. Forgetting that there is neither marriage nor giving in marriage in heaven, that angels were just created to fulfill divine commissions, that they never grow old but always remain exactly as they were created—that the question of sex should ever have come up for consideration is preposterous. And yet because of that very discussion, Gutzon Borglum was constrained to demolish the angels which he had been commissioned to carve for the Cathedral of St. John the Divine in New York. We regret that no pictures of those much abused angels are available for presentation here.

Whether around about us all unseen by mortal eye these celestial creatures minister to our needs, or whether on tireless pinions they fathom empyrean abysses or wing their flight to supernal altitudes, we may not know. Indeed, whether they exist at all, or if existent, whether they possess the form which has been attributed to them since the world began—all this is of little moment to us. It is enough that as Clara Erskine Clement has well said: "Angels and archangels, cherubim and seraphim, and all the glorious hosts of heaven, were a fruitful source of inspiration to the oldest painters and sculptors whose works are known to us; while the artists of our own more practical, less dreamful age are from time to time inspired to produce their conceptions of the guardian angels of our race."

Brooklyn, N. Y.





TUSCULUM, AND THE VILLA OF CICERO

By CLARA S. STREETER

IT IS MORE than a thousand years since the spiked helmets of the conquerors of Rome first glistened in the sunshine on the Campagna wastes, or the tramp of their mailed feet sounded along the old Roman roads. But their pathways are still marked by half-buried ruins that stand like grim-visaged sentinels, keeping guard over a mighty past, where, under the maul of unappreciative power, "Temples and towers went down," never again to rise. Lord Byron and other gifted writers have grown eloquent over that "double night of ages" and Rome "in her voiceless woe," while over the verdure-clothed debris on the Tusculum hills only the nightingale has told, through forgotten centuries, the story of life and of conquest in the lovely villas that once crowned those splendid heights and gave bits of local color to the themes of classic writers who loved to find seclusion there.

After the fall of Rome, six centuries of changing conditions and disintegrating forces made the ancient city of Tusculum an easy prey to the combined forces of the attacking Romans and Germans, and in the year 1191 it was razed to the ground. Then, with a gentle hand, pitying Nature shrouded its desolation with woods and tangled thickets. Situated in a commanding position on one of the eastern ridges of the Alban hills, a mile and a half from modern Frascati, and with Rome lying fifteen miles to the northwest, Tusculum lures the traveler, not so much by its ruins as by its atmosphere, its vistas of memory, and its vivifying impressions of buried greatness.

"Why go there?" asked my Roman friend, when I expressed a desire to see Tusculum and the Villa of Cicero. "There's nothing to see! Are there not ruins enough in Rome?"

"If ruins were all, Rome would suffice," I replied. "But now that we are in Cicero's own land, both my companion and I feel that we must gratify our desire to look over the hills he loved and frequented long ago, and to see the spot where so many of his great works were written."

"My wife and I have called," he returned suavely, smiling at my enthusiasm, but including both my companion and me in his glance, "to invite you to go with us for a drive on the Aventine at four o'clock tomorrow afternoon. Later we will have tea on the balcony of the *Ristorante dell Castello die Cesari*, overlooking the Palatine—a view of enchantment in the light of the setting sun. On this popular balcony you may indulge in a bit of sentiment over our renowned Cicero, if you wish. It will be a more comfortable way than taking a long tiresome ride out to the Tusculum hills and wandering over the supposed remains of his once beautiful villa."

"A ride of fifteen miles will surely not be long and tiresome," my companion laughingly affirmed, "and we will enjoy our drive with you and our tea far better if we have first been to the hills."

It was arranged, therefore, that we should go to Tusculum as we had planned, and at an early hour the next morning we were a-top a double-decked tramcar, passing rapidly



Photograph by Clara S. Streeter

On the Tusculum Hills, not far from the ruins of Tusculum and its famous villas.

through the Principe Umberto. We caught glimpses of the traffic along the way—of workmen hurrying toward the city, of women with prayer books going to early mass, of vehicles rattling over the cobblestones, of newsboys crying their papers—until presently our thoughts were turned from these scenes to the magnificent basilica of San Giovanni in Laterno, founded by Constantine the Great, and around which so much of history and art have centered. Bells from the campanile pealed out, then grew fainter and fainter as our car sped on beyond the old Roman wall into the gardens and villas surrounding it. Here we lost the impressions of urban life with its noise and strife, for olive groves, vineyards and blossoming trees, still wet with morning dew, extended around us in a maze of refreshing beauty.

Following the Via Tusculana, the old road to Tusculum most frequented

by wealthy Romans in going to their country homes on the hill slopes, we passed through an arch of the Aqua Felice, called Porta Furba, thence to the station of Ostria del Curato, six miles out from Rome, where the road forks, and the tramway turns to the right, proceeding the rest of the way along the still more ancient Via Latina. The imposing ruins of the great aqueduct constructed by Claudius stand as silent testimonials of the wealth and mechanical skill needed for such a stupendous work, but our modern tramcar, clanging its right of way over a "no-man's-land" of tombs, crumbling columns, and fragments of ancient walls, seemed in marked contrast to the prevailing desolation; for the Campagna, except for a herdsman's cabin or a slow-moving train, was what Charles Dickens has aptly called it—a graveyard; but a graveyard that showed "the vanishing footprints of a



Photograph from Chicago Art Institute

The remains of the large amphitheatre, showing the wildness of the approach, and the desolation now surrounding the ruins of the Villa of Cicero.

once mighty race that has left our earth forever." Lifting our eyes to the Alban hills, banked snugly against the Sabine mountains, with the azure sky and mellow sunshine over all, we felt the glorious springtime enfolding us, as it had enfolded the great and buried past in its ever-living embrace.

As we ascended, however, the sense of desolation lessened and we found the approach to Frascati very beautiful. There were little fields of grain and fine orchards on the hillsides; hamlets with weather-stained cottages, and villas that nestled in rose gardens under large beech trees. There were men and women in bright-colored dress, toiling in the sunshine or cultivating vineyards where little children ran in and out among the rude trellises. All were

needed for our kaleidoscopic view of fair Italy in May time; and they helped us to appreciate the extensive garden operations of the Frascatese whose very name seems the equivalent of *Garden girl*. The gardens and the town itself we found alluring even at noon-time, when we descended from our high seat and lofty thoughts into a throng of frantic cab drivers, all eager to take us to Tuseulum. Eluding these, we went to the Plaza Romana to secure a permit to drive through the private grounds by which the old road to Tuseulum now is reached. Afterward we spent a pleasant half-hour noting the interesting features of the place among which are two old churches said to have first been mentioned in the ninth century, and to have been built on the



Photograph from Chicago Art Institute

A partial restoration of the theatre among the ruins of Tusculum.

ruins of a Roman villa, overgrown with underwood (*frasche*), whence the name. The Cathedral of San Pietro, founded about 1700 by Innocent III, is comparatively new. Like Tusculum of old, however, the chief interest of Frascati is due to its palatial villas, each of which has its own historical setting and appeals to the traveler as a unique blending of the antique with modern conveniences of life.

Finding a driver with a bright boyish face, who, also, was possessed of a clean carriage and a decent-looking horse, we bartered with him to take us to Tusculum and back in two or three hours. And such a ride of delight as it was! After leaving the shady highway and passing through the grounds of the Villa Aldobrandini, with its terraced gardens, grottos, and fountains, we

came to the ancient road that led to Tusculum. A grey stone Capuchin church partly covered with vines stood on a green knoll, and a little farther we saw the historic Villa Ruffinella almost hidden in a bit of shady woodland. The air was filled with fragrance as we ascended by this unpaved road through meadows flecked with daisies and red poppies, and dell's where ferns and valley lilies seemed hiding in the cool mossy shade. Snowy clumps of bridal wreath grew in the hedgerows and mingled with the pink petals of the wild roses, making a most delightsome harmony of color effects, and a charming nesting-place for the little birds that fluttered around us and sang in the joyous morning sunshine. Some shepherds driving their sheep toward rich pastures on the other side of a deep

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ravine, seemed to complete the sweet pastoral beauty of those quiet, verdant hills

After we left our carriage, the road was steep and lonely and a guide with a pretty fox terrier went with us the rest of the way. Following a footpath through woods of elm, ash, ilex, and chestnut trees, and creeping under tangled thickets, we came to the remains of a large amphitheatre, recently excavated, but still partly filled with earth and overgrown by shrubs and grasses. This amphitheatre with its central arena and backward sloping seats, capable of seating three thousand people, we were told, was one of the most remarkable remnants of the once proud city of Tusculum. As we stood by its crumbling walls I remembered that Tusculum was noted for its commanding position; that according to tradition it was founded by Telegonus, the son of Ulysses and Circe; that historically it was a prosperous and powerful city in the days of Imperial Rome and that, during the Republic, wealthy Romans had built their villas there, beautifying the grounds with gardens and fountains, and adorning the walks and loggias with sculpture and art from far-off Greece. I knew, too, that after the Western Empire fell, this city, safe on its height, survived until, at the close of the twelfth century, it, too, fell before its conquerors. I turned suddenly, from the evidences I found of the tragic wreck of war, and tried to picture how the city looked in her first pride and glory and wondered where the famous villas had been built.

Lucullus, we are told, had a large and very magnificent villa, here, with parks and gardens extending northward for miles. Similar country homes were built by Cato, Julius Caesar, Crassus, Brutus and others. Near Tusculum,

on the way to Rome and close to Via Latina, we know that Tiberius erected a palace. But the most interesting associations of this once famous city cluster about the great orator, Cicero, whose favorite residence for study and disputations was at Tusculum. Here many of his philosophical works were written, and the charming dialogues, so universally known and loved.

We knew that the location of his villa is not definitely known, but we readily followed our guide for about three-quarters of a mile to the left of the amphitheatre where some extensive ruins, largely concealed by brushwood, bears the name of *Villa of Cicero*. Our friend was right. There was nothing to see save bracken, turf and wildwood. But if this were the site, the environs as well as the villa must have been an inspiration to the great scholar.

Near the ruins we found the remains of the forum and a large open air theatre, excavated in 1839. Following a narrow footpath to the right and bending under tangled vines for a quarter of a mile, we reached, on higher ground, the site of the castle. It was built on an artificially hewn rock, now surmounted by a rude cross held in place by a pile of stones, half hidden in shrubbery. With difficulty we climbed this pile of rocks, and, startling a thrush from her nest at the foot of the weather-beaten cross, we looked out over an expansive and most magnificent view. In the distance the purple shadows of the Sabine mountains blended with the depths of misty blue above and melted into the fresh green of the woodlands, fields, and vineyards below. Against these Tivoli and Mintecelio seemed like cameos wrought on emerald. Soracte and the Ciminian mountains shimmered in the scintillating rays of the noonday sun; the wide Campagna, with its

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aqueducts, stretched towards the sea; and Rome, with the dome of St. Peter's shining above it, could be seen in the distance. At our left lay Grottaferrata, Marino, Castel Gandolfo, and Monte Cavo with Rocca de Papa below it. Close at hand, fertile valleys and wooded hills shone resplendent in the sunshine.

But the sunshine on the hills is less subject to change than are the works of man. We may trace the scenic beauties of the natural world that must have charmed the eye of Cicero, but only through the writings of himself and his contemporaries may we know the plan of his villa and its comparative value and beauty. Cicero tells us that it was not so large as that of his neighbor, Gabibius, the consul, but it must have been of considerable size for it had two gymsnasiums with covered porticoes for exercise and discussion. One of these, on higher ground, was called the *Lyceum* and contained a library; the other, shaded by trees, was called the *Academy*. The main building contained a covered portico or cloister with recesses for seats. It also had bath rooms and contained a number of works of art-pictures—and statues in bronze and marble.

We like to think of Cicero as the foremost voice of the senate; to feel the passionate patriotism with which he frustrates such conspirators as Catiline. But we know, too, that his humane and scholarly life often seem unfitted to the time in which his lot was cast—the wildest century in the grim annals of Rome. Cicero was pre-eminently a pleader, but when his ill-starred political alliances forced him into retirement, other literary activities were his employment and his solace. The Villa and its environs are important because they furnish the background for Ci-

cero's best known works. It was under the porticos of his gymnasium that he discussed with his friends the topics of wisdom, pain, good and evil, virtue, and the meaning of death. These conversations he perpetuated in the charming dialogues known as *Tusculan Disputations*. It was here that most of his philosophical works were written; here he sought retirement when his tempestuous public career drew toward its close; here that he wrote the masterly essays which every student of literature learns to love: the *De Senectute* in which he praises the worth of a wise old age; and *De Amicitia* in which he explains his ideas of friendship. Surely Cicero must have loved this charming spot! Many of his writings reflect the harmony and beauty of nature which he felt, and an atmosphere of retirement that reflection upon the ultimate issues of life requires.

As we took a last lingering look from the heights and turned to retrace our steps, I tried to realize that nearly two thousand years had passed since Cicero had sojourned there. I thought reverently of his life; his fine oratory, his statesmanship; his finished rhetoric; his many and varied works. I remembered, too, that in his career he had known the full gamut of public opinion, having been exalted as a god—a "Savior of Rome" and having met enmity, proscription and death. The villa where he lived is gone. The plaintive dove coos to her mate; the lark soars and sings in the blue above the hills he loved; the city of Tusculum, strong, prosperous and influential for centuries is a ruined waste; but, the great scholar's thoughts live on and many of his works are no more subject to death and decay than are the mountains or the stars.

Denver, Colorado.

CURRENT NOTES AND COMMENTS

An Underground Tomb With Important Fresco Decoration Recently Discovered in Rome.



Fig. 1. Medallion, representing different animals feeding near rustic cottages.
Below probably Ulysses after his return to Ithaca.

In November 1919, an important archaeological discovery was made in Rome near the Viale Manzoni in the Esquiline region, about 300 meters from the Porta Maggiore, where is situated the subterranean basilica of which an account was given by Mr. C. Densmore Curtis in *ART AND ARCHAEOLOGY* for June 1920.

As often happens in the case of striking and important archaeological discoveries, this, too, was due to chance. During the construction of foundations for a great auto-garage the workmen came upon traces of early walls which were not thought worthy of preservation. During their demolition, however, they came upon the vault of an underground room covered with frescoed decoration. At this juncture the government Bureau of Excavations took charge of the work which was carried out under the direction of the author of the present article.

The discovery was soon found to be of much more importance than was at first supposed, and in a short time the excavators disclosed a spacious room, nearly square in form, with sides 4.50 meters in length, covered with a vaulted roof in the center of which is a square opening communicating with the outer air. The walls and vault are entirely covered with frescoed decoration. In the walls on either side of the staircase which gives entrance to this room are arched niches, or arcosolia, clear proof that the monument was used as a tomb, and still further evidence is



Fig. 2. Frescoes on the walls of the main sepulchral chamber of the underground tomb recently discovered in Rome.
Four of the twelve standing male figures.

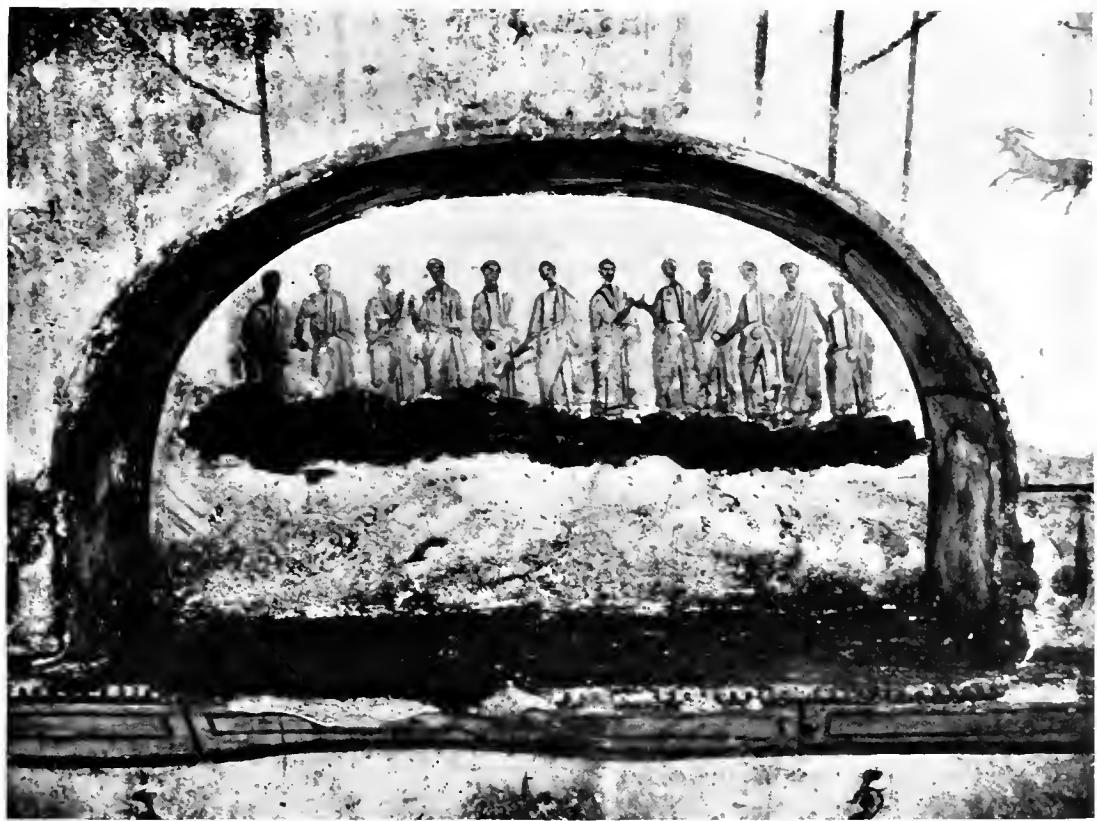


FIG. 3. Fresco with a row of twelve human figures.

given by the inscription in the mosaic floor, formed of black letters on a white ground and giving the name of a certain *Aurelius Felicissimus* who dedicated the tomb to others of the same family, both brothers and fellow freedmen.

In the wall opposite the entrance a monumental doorway, built of cut bricks, with tympanum and columns, was added at a later period. In its construction one of the areosolia was destroyed and also some of the original frescoes. The door gives access to a descending staircase from which one enters into galleries formed as a result of successive enlargements of the tomb, with *loculi* excavated in the tufa as in the catacombs. The entire tomb was plundered in ancient times.

The most important feature of the discovery consists of the frescoes on the walls of the main sepulchral chamber. There we find executed on the low plinth a series of eleven (originally twelve) standing male figures each clad in a long robe or *pallium*, and varying from 1.04 to 1.13 meters in height (Fig. 2). Some are bearded and some are of younger aspect with smooth face. Some hold in the hand a roll or *volumen* while others are speaking with animated gestures. The preservation of the frescoes is good and shows the skill by means of which the artist with the use of but few lines was able to give life and character to his figures. Later research may disclose the identity and purpose of the individuals represented, but even now we can without hesitation say that this portrait gallery is the most important Roman monument of its kind, and is therefore of inestimable value.

Above the eleven male figures are numerous friezes and lunettes, and above these is the richly frescoed vault in which we find four symmetrically arranged medallions each with a representation of the "Good Shepherd." Surrounding these are masks, baskets, peacocks and other birds, between garlands and other floral motives. On the wall to the left as one enters, within a medallion, is represented a bearded sitting man with an open roll in his hands and at his feet a

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flock of sheep. In the frieze below is a man on a prancing horse followed by a crowd of persons and received near the gate of a city by a procession of citizens. The town is shown in most novel inanner in a bird's eye view. On the central wall is a crowded assemblage of persons within a quadriporticus or forum. On the right as one enters is another medallion with a banqueting scene, and a great lunette (Fig. 1) in which is skillfully represented a large number of different beasts such as oxen, horses, asses, and goats, feeding near several rustic cottages beneath the walls of a city which appears in the background. Below the lunette is a scene which probably represents Ulysses after his return to Ithaca but before he is recognized by Penelope. In the center is a weaver's loom.

Still another staircase leading to the right from the one descending to the main chamber gives access to still another sepulchral room with arcosolia. It has the same orientation as the main chamber and is enriched with interesting pictures which are not, however, as important as the first described. Figure 3 gives an example of these frescoes and represents the rear wall of an arcosolium on which we see a row of twelve human figures. From this room also one can descend to a still lower gallery which was excavated at a later period and furnished with *loculi* and frescoed arcosolia.

The date of the tomb is in the second half of the II century A. D., about the time of Marcus Aurelius. The meaning of certain of the frescoes is still in doubt. Was it a Christian cemetery? Does the series of twelve figures represent the Apostles? The hypothesis most worthy of credence is that we have a hypogeum belonging to the members of a Christian but heretic community. Whatever may be the final decision, however, as to the meaning of the different frescoes, it is certain that we have in this tomb a most important example of the decorative art of Imperial Rome.

GOFFREDO BENDINELLI,

Inspector of the Government Excavations, Rome, Italy.

An Apartment House of One Thousand Rooms.

Under the above caption, *The Boston Evening Transcript*, January 22, 1921 gives a full page review, with reproductions of 7 illustrations of the Chaco Canyon Double Number of ART AND ARCHAEOLOGY (Jan.-Feb., 1921).

The writer of the review, Theodore G. Joslin, summarizes the account of the excavation of Chetro Kettle by Dr. Hewett, in the opening paragraph as follows:

"Great community structures and religious sanctuaries, which challenge the admiration and constructive ability of our modern civilization, are being slowly unearthed by archaeologists operating in what is known today as Chaco Canyon, New Mexico. Centuries ago these buildings were occupied by a race which has attained complete oblivion. In recent years the desert sands have been swept aside, revealing one wonder after another. The greatest wonder of all, however, came to light only a few months ago, when forces working at Chetro Kettle, under Edgar L. Hewett, director of the School of American Research at Santa Fe, excavated an ancient apartment house containing one thousand rooms. In enduring, residential architecture the unknown people who constructed the building attained to levels not surpassed by the architects of the ancient world. The apartment, which has been entirely buried for centuries, would occupy two average blocks if set down in a modern American city. Its great curved front extends for seven hundred feet. In its walls are fifty million pieces of quarried stone, not to mention thousands of logs, poles and slabs, which were cut in distant forests, transported by man-power, and set in their respective places with the aid of implements of stone. The building, archaeologists are satisfied, was erected, not by unwilling workers, who labored under the lash of priestly or kingly taskmasters, but by a virile people, who took pleasure in what they were doing."

Annual Meeting of the College Art Association.

The Annual Meeting of the College Art Association of America was held at the Corcoran Gallery of Art, Washington, D. C., March 24-26. An account of the papers of especial interest to ART AND ARCHAEOLOGY readers will appear in the next number.

BOOK CRITIQUES

The Metropolitan Museum of Art. Catalogue of Engraved Gems of the Classical Style. By Gisela M. A. Richter. New York, 1920. Pp. lxiv, 232. Illustrations and plates. \$5.00.

This ideal catalogue continues the high standard set by Miss Richter's catalogue of the Greek, Roman and Etruscan Bronzes and by her Handbook of the Classical Collection (see ART AND ARCHAEOLOGY, p. III, 24; VIII, p. 240). It is beautifully printed and beautifully illustrated with eighty-eight plates on which is reproduced practically every one of the 464 gems in the exact size of the original, the more important repeated in enlarged form and those especially attractive reproduced from enlarged drawings.

Gems have had an interest for collectors from the earliest times and even in the ancient day as nowadays collectors deposited them in temples, which were really museums, for the public to enjoy. Scaurus had a cabinet of gems. Pompey placed the collection of Mithridates in the Capitol at Rome. Julius Caesar, who was especially fond of collecting gems by old engravers, deposited as many as six cabinets in the temple of Venus; and many other examples might be cited. So it is a pleasure to see an old custom revived today and many fine private collections going into museums, and we hope that the Lewes collection of which Mr. Beazley has published a catalogue simultaneously with Miss Richter's catalogue will be purchased for a public museum in America. Classical gems combine exquisite workmanship with beauty of material, and their artistic excellence lifts them out of the class of decorative objects and puts them on a par with the products of the higher arts. The study of Greek and Roman gems is the study of classical art in miniature, since they reflect faithfully the styles of the various periods to which they belong, giving an accurate picture of the development, prime, and decadence of classical art.

The Introduction of seventy-five pages gives the best short account of ancient gems of which I know in English. This supplies a need which is not supplied by Beazley's recent catalogue of the Lewes collection and makes Miss Richter's catalogue much more than a catalogue of the Metropolitan collection. It is a good general handbook for all interested in the subject of gems and because the collection is so repre-

sentative covers the whole history of art. Here can be found an excellent treatment of gems as works of art and as seals (I miss a reference to Bonner's article on *The Use and Effect of Attic Seals* in *Classical Philology* III, 1908, pp. 399-408), of the choice of designs on gems, of gems as ornaments, as amulets, of the appreciation of gems, of gem engravers, of forgeries, of the technique of gem engraving and of materials used for ancient gems.

The Introduction is followed by a bibliography and a list of collections and then comes the catalogue proper arranged according to periods from the Minoan to the Post-classical of the eighteenth and nineteenth centuries. For the Gracco-Roman, Later Imperial and Post-classical periods the gems are divided into intaglios and cameos and discussed under such subjects as deities, heroes, mythological animals and monsters, portraits, scenes from daily life, animals, grylli, objects, symbols, etc.

The text is extremely accurate, though scholars may dispute the genuineness of a few of the gems. There are very few misprints. Dio Cassius should be Cassius Dio (p. xxi). P. xxxv Dexamenus is from Paros; p. xxxviii he is from Chios (which is correct). P. xxxix the gems of Delon and Sosis are intaglios not cameos. P. xlvi Nicomachus should be Nicomachus. P. 37 there is a mistake in the Greek word for seal rings quoted from Aristophanes. In no. 177 the forms of the letters in the inscription are wrongly given and in no. 345 the last letters of the inscription cannot be seen in the illustration. P. 54 for the mutilation of limbs to prevent vengeance, a reference to Rohde's *Psyche*², I, p. 326 and especially to Matthies, *Die Praenestinischen Spiegel*, p. 23 would be profitable (cf. Apollonius Rhodius, *Argonautica* IV, 477 f.) P. 116 Adriasteia should be Adrasteia.

D. M. R.

Fogg Art Museum, Harvard University. Collection of Mediaeval and Renaissance Paintings. Harvard University Press, Cambridge.

This, the first Fogg Catalogue of early paintings, is far more than a Catalogue, and sets a standard well worthy of emulation by other Museums. It represents only one department of the Fogg Museum's rich collections, but that on which it has laid especial emphasis from the start, namely, the gathering of masterpieces of

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early religious painting. This volume is confined to pictures dated before 1700.

As the catalogue is designed, among other purposes, to be a handbook for Harvard and Radcliffe students, its plan is an exposition of the various historic schools. Reproductions of the sixty-seven paintings are divided into eleven groups, each with an introduction and descriptive matter. Especially deserving of mention are the accounts of Byzantine influence on later schools by the director Edward W. Forbes, that of Florentine painting by Arthur Pope, and that of the Sienese School by George H. Edgell. The Umbrian, North Italian and Venetian Schools, and Spanish, German, French, Flemish and English Painting are next discussed in the order mentioned. The paintings are described in unusual detail. Mention is made of examples of the work of each of the painters in other American collections, and the bibliographies make it possible for the student to pursue the subject to his heart's content. Thus the volume is more than a mere catalogue or handbook. It is a comprehensive and scholarly treatment of important schools of Mediaeval and Renaissance Painting based upon the study of the examples in the Fogg Art Museum.

M. C.

Decorated Wooden Ceilings in Spain. A Collection of Photographs and Measured Drawings with Descriptive Text. By Arthur Byne and Mildred Stapley. The Hispanic Society of America. G. P. Putnam's Sons. 1920. \$15. Supplementary Volume of Text by same authors. \$1.50.

This handsome portfolio with the small volume of text, on "Decorated Wooden Ceilings in Spain," is one of the series of publications issued by the Hispanic Society of America, for whom G. P. Putnam's Sons are the publishing agents. The wooden ceilings of Spain are unique in Europe, save for a few Sicilian examples dating from the Saracenic occupation, and this is the first time that they have been presented in collected form.

The duodecimo volume with its 16 full-page illustrations, after an introduction giving some general facts about ceiling-making, devotes single chapters to Mudéjar Ceilings (the Mudéjar style being that evolved by Moorish artisans working for Christians); the Christian Ceiling and its History; Structural Classification; the Renaissance Coffered Ceiling; and the Painted Decoration of Ceilings. The authentic history of this subject begins with the Moorish occupation of Spain, and concludes with the latter part of the sixteenth century.

The Portfolio of Plates contains 56 representative examples, both as to structural form and applied decoration, of Spanish Ceilings. Patrons and lovers of architecture are greatly indebted to the Hispanic Society and the publishers for the production of this rare and beautiful work, which places a comparatively unknown field of art in the reach of all.

M. C.

Modern Greek Stories, translated from the original by Demetra Vaka and Aristides Phoutrides, with a foreword by Demetra Vaka. Duffield Company, New York. 1920.

"Take Greece to your heart and you will feel grandeur quivering within you," says Solomos. But it is only the "Glory that was Greece" that the world has taken to its heart. Byron and the Revolution awoke a momentary interest but it remained for Venizelos to make us think of Greece in the present tense. Perhaps the quickest way to know a people is not through history but the contemporary fiction which reflects its daily life. Those who have had only a traveler's glimpse of the picturesque, hospitable peasants among the golden hills of Hellas, will be grateful to Demetra Vaka and Aristides Phoutrides for the opportunity of becoming better acquainted. The "Modern Greek Stories" they have translated, tho written by Intellectuals, are vivid pictures of village life. One story, by Palamas, begins with a dedication to his old nurse: "It was from your mouth that I heard it first and I tried to be just your echo. For when you talk, a whole people whispers your words, and tho you don't know it, every story you tell is a poem of the race." It is interesting to see in these modern peasant tales, racial traits of the old classics—the poetic personification of Nature, and a melancholy sometimes carried to the point of fatalism but always lightened by the Greek love of beauty and *joie de vivre*. For example, "Sea" by A. Karkarvitas suggests Sing's "Riders to the Sea" in its characterization of the ocean as man's tragic and irresistible fate. But there is none of the gray Celtic gloom in the Greek tale. The young sailor knows that the Sea "has no faith or mercy," that her call may mean death. But she comes to him as his first sweetheart, to lure him from home and human love, he sees her as "a young bride, clothed in blue, young, glad and tenderly;" he remembers the touch of her waters "like warm kisses;" he hears her call, "Come! come!" And he goes to his fate with joy as well as regret. ANNE CHARLOTTE DARLINGTON.

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The Leopard Prince. A Romance of Venice in the Fourteenth Century at the Period of the Bosnian Conspiracy. By Nathan Gallizier. The Page Company. Boston, 1920.

This is an historical romance of Venice, the Queen of the Adriatic, beginning with the year 1355, of which the central figure is the Prince of Lepanto, Zuan Costello, known as the Leopard Prince from his coat of arms, a dramatic hero who combats the conspiracy headed by Lucio Strozzi to betray Venice to the Ban of Bosnia and Louis of Hungary. The "eternal triangle" is completed with the two heroines, Fulvia the young wife of the Leopard Prince, and the Princess Yaga, secret emissary of the Ban of Bosnia. The author gives a vivid picture of the artistic splendor and autocratic government of Venice at this period. The book is of timely interest because the author has chosen scenes for his story which figured in the World War.

Modern European History by Hutton Webster.
D. C. Heath Co. 1920.

This school text book of Modern European History is of value to art students because of the manner in which the author has set forth the literary and artistic development, as well as the social, economic, and political progress of European nations from the beginning of the XVII Century through the Peace Conference.

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ART AND ARCHAEOLOGY

An Illustrated Monthly Magazine

PUBLISHED AT WASHINGTON, D. C. BY

THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

ART AND LIFE (NEW YORK) COMBINED WITH ART AND ARCHAEOLOGY

VOLUME XI

MAY, 1921

NUMBER 5

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Planned and Edited by Aleš Hrdlička.

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TERMS: \$5.00 a year in advance; single numbers, 50 cents. Instructions for renewal, discontinuance, or change of address should be sent two weeks before the date they are to go into effect.

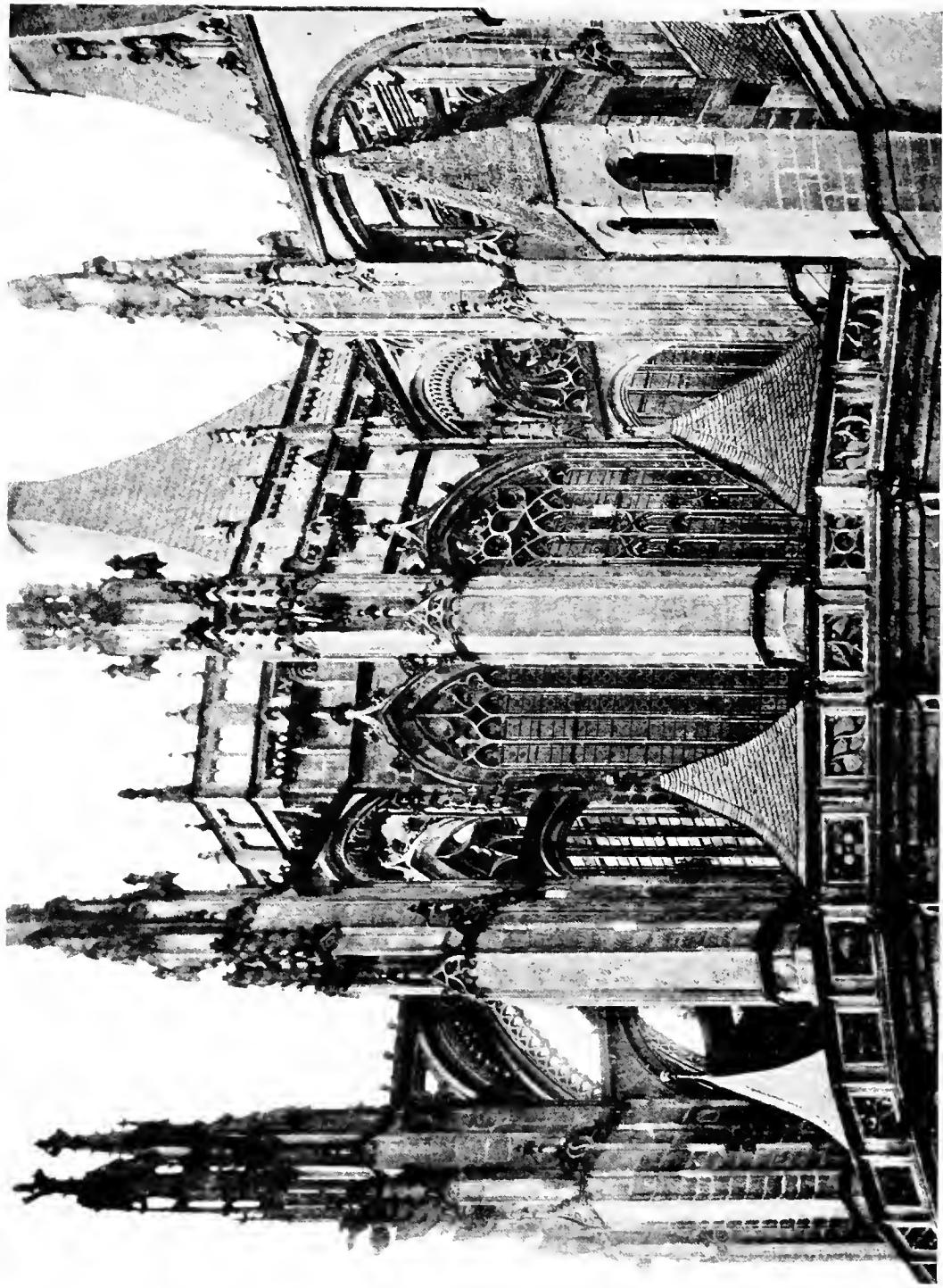
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Foreign subscriptions and advertisements should be sent to David H. Bood, 407 Baak Chambers, Chancery Lane, London, W. C. 1.

Entered at the Post Office at Washington, D. C., as second-class mail matter Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized September 7, 1918.

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BOHEMIA: A portion of the ornate Cathedral of Ste. Barbara, Kutná Hora (XIV Century).

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XI

MAY, 1921

NUMBER 5

ART IN CZECHOSLOVAKIA

Introduction by ALEŠ HRDLIČKA.

IN SPEAKING of Art among modern peoples of the white stock, we can hardly do so any more in the comprehensively subjective sense and say American, or English, or even French, Russian or Czechoslovak Art; it is, rather, art in America, England, France Russia, Czechoslovakia. The pristine time, when a people such as the Egyptians, Assyrians or Greeks, could develop an art realm of their own, is past, and the more modern nations must be content with a more or less secondary rôle. For art, however broadly we take it, is after all limited. It is limited by our resources, but especially by the scope of our senses and our intellect. Once the available field is fairly covered and the main possibilities have been utilized, there remains not much more for art than amplification and refinement. Later historic nations develop details, styles, peculiarities, "schools," but, in the main, upon already well known principles.

However, as each people differs more or less in mentality from all others, so will their art differ. Given the same

ideological proposition, no two scholars will achieve the same literary production, and the same applies to art and to nations. It is thus that art in America will some day be shaded "American," that art in France is tinged by something distinctly "French," and that art in Czechoslovakia has acquired and is developing the flavor of "Czechoslovak," which might be difficult to define in so many words, but which is well appreciated by those of developed art knowledge and sense in other countries.

Artistic tendencies are inborn in all peoples, they are a pan-human quality, but they differ from group to group in volume, warmth, color, directions and effects. Again, as with individuals, there are peoples in whom artistic tendencies on the whole are poorly developed, or at best remain quite secondary to the routine mental manifesta-

NOTE.—The Bohemian alphabet has a number of letters not occurring in English; they are pronounced as follows: č = ch in "child"; š = sh in "she"; ž = j in "jour" or z in "azure;" ch = ch in "Nacht"; and ī, which can be approached by the combination of "rzh." The accent ' makes the letter long. Vowels are all pronounced full, as in continental Latin.

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tions, the routine life; in others they are well represented in the mental complex, but yield readily to a cool coordination with the rest of the intellectual pursuits; and then there are those in whom the love of beauty, of form, of live color, of sound, of rhythm, are of the strongest life attributes, and in whom art in some form or other is a constant efflorescence, at the expense even sometimes of the more utilitarian functions. These are the favored of the Muses, to whom appreciation and love of beauty in its whole gamut are soul essentials. Such people create in art, and in all directions where creation is still possible; with nature's tools they embellish and intone more sober nature, and if general conditions are not forbidding, they give from their plentiful cup to the rest of the world; they produce painters, sculptors, architects, musicians of world reputation.

The Czechoslovaks must belong somewhere near this last category of peoples. With the rest of the Slavs they are people of sentiment, of natural and pious idealism, of predominating love of beauty in all its forms. Their villages blossom irrepressibly with folk art; their cities reflect the best arts of modern Europe; while music, a higher than ordinary music, from ancient poetic folk song to modern powerful hymns and opera, pervades everything. As a witness to their riches in just one direction—there is now in press a collection of their folk chants, to the number of twenty thousand. They have given the world, notwithstanding their relatively small numbers and their débâcle during the Thirty Years' War, with the subsequent three paralyzing centuries under Austrian subjection, many a composer, musician, painter and others in art, not to speak of poetry and literature, of more than local and in

some cases of truly world reputation. Names like Dvořák, Smetana, Fibich, Ševčík, Kubelík, Destinn, Mánes, Brožík, Mucha and others are well known wherever art is cherished.

The innate qualities of the Czechoslovaks in relation to art are an inheritance of the far past, and have their source doubtless in the original Slav stock from which these tribes during the earlier part of the first millennium B. C. began to separate. In the course of their subsequent existence however, the Czechs in all lines of intellectual pursuits are subjected to considerable outside influences, especially in Bohemia; but the effects of these influences may always be traced and discounted. They merely give another direction now and then, and usually a general impetus, to the art pursuits in the country. There are noticeable in Bohemia in turn strong Byzantine, Roman, Dutch, Italian, as well as French and German influences. These influences introduce the classic styles and modernized art, and at times prevail; in the end, however, their results are essentially always but a stimulation and strengthening of the native qualities; the new is largely assimilated rather than grafted on. As soon as the pressure of circumstances relaxes, the native artists, the native-bred art begin to reassert themselves. Moreover the foreign influences remain limited to the cities and their spheres of influence—the country, in the main, remains as it was. That there was never respite enough, outside of folk art, fully to develop the native tendencies, was wholly a matter of the vicissitudes to which the country was subjected.

The history of art in Czechoslovakia may be roughly divided into (1) the Early Historic; (2) the Mediaeval; and (3) the Modern. The Early period is that before the Christianization of the

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rulers of Bohemia in 874; the Mediaeval may well be conceived to begin with the year 874 and to end with the Thirty Years' War and the long prostration that followed it; while the Modern period, though beginning properly with the commencing reawakening of the nation towards the end of the XVIII, does not actually set in before the middle of the XIX century.

The art of the Early Historic period was the Czechoslovak art proper; but it was perishable art which left little if anything to posterity, except in survivals. It was the art of the frame dwelling, of the carved statue of the pagan deity, of possibly some carved or painted utensils and furniture, and of the woven, embroidered or painted decoration. There was also some art in pottery, weapons and jewelery, but this was probably less truly native, and belongs also more to the field of archaeology. There were surely abundant folk dances and folk songs with poetry and mimicry. Survivals of much of this can be traced, and that in wide distribution, to this day, but records are very fragmentary.

The christening of the Czech Duke Bořivoj in 874, by the Macedonian apostles, Cyril and Methodius, which was soon followed by the Christianization of the whole nation, makes a sharp boundary in art development. Under Byzantine and then Byzantine-Roman influence, characteristic church and later on monastery and convent structures arise, remnants of which may be found in Czechoslovakia to this day; and architecture is soon followed by church painting, sculpture and carving. In the course of time as cities grow there is also a development of lay architecture with decoration and artistic work in metals. The Dukes and then Kings, the nobles, the wealthy merchants,

foster art in all directions. Where native training does not suffice, they call in temporarily renowned architects and other artists from other countries. The transitional or old, and then the true Gothic, follow upon the Byzantine and Roman, exerting a profound and widespread influence. Prague the capital, other large cities and the country, become studded with remarkable churches, castles and mansions, many of which (some still well preserved, some in ruins) exist to this day in the "hundred-towered" city above the Vltava and elsewhere in Bohemia. And the smaller towns, then as later, reflect the prevailing art in the façades of their houses, in their roofs, their causeways and ceilings, their furniture, and in other particulars. Even the better class of rural houses show the changing tendencies. The prosperous period of art lasts from the XIII to the XV century. The time of Karel IV (1333-1378), in particular, is the "golden age" of art in all branches, in what then represented the Czech countries.

The XV century, however, brings a serious reversion. It is the time of the stern spirit of early Reformation, and engenders the terrible Hussite wars (1419-1436) which are attended with vast destruction. Many of the castles are ruined, churches burned, much in all forms of art destroyed, and but little constructed.

The main work for many decades after the Hussite wars is that of repairs. With the gradual advent of more peaceful times Art, however, reasserts itself, and that with the so-called Vladislavian or late Gothic, and then with the Renaissance (1510 onward); and also in illumination. But the nation never fully recovers. It is beset with increasing internal as well as

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external difficulties of religious and political nature, which forcibly pre-occupy the minds and which eventually, in 1620, culminate in the abrogation of Bohemia's independence, in the scourge of the Thirty Years' War, the exile of nearly thirty thousand of the best Czech families, the systematic destruction under Jesuit-Austrian guidance of the literature of the "rebel," "heretic" people, with a vast loss of life and material ruination.

It is long after the Thirty Years' War that Art in the Czechoslovak countries really begins again to prosper, and little wonder that once more it is the subject at first of considerable outside assistance, favored by the enriched enemies whom indebted Austria has rewarded at Bohemia's expense. Only slowly do the innate qualities of the people begin again to reassert themselves. Some of the damage is repaired and some new work furthered. The baroque and rococo, introduced by the now dominant Catholic church, are adopted, and are greatly modified into more pleasing forms which gain a wide dispersion. History, literature, poetry, painting, especially painting *al fresco*, and sculpture begin again to be cultivated. But on the whole, the nation is recuperating, and preparing for its future cultural as well as political liberation.

The Revival or Modern art period is delayed until the XIX century. When it finally comes, it is characterized in Bohemia as everywhere by a variety and mixture of styles, with adaptation to modern requirements and resources. Painting, which hitherto has been almost wholly church, portrait or decorative and illuminative painting, extends now predominantly into the natural and humane spheres, to culminate in the beautiful wall paintings of Ženíšek and Aleš in the National

Theatre, the sceneries of Mařák, the portraits of Svabinský, the exquisite sketches of Marod, and the great historic tableaux of Brožík and Mucha. The old "Fraternity of Painters," established in 1348, is succeeded (1796) by the "Association of Friends of Art," which exists to this day. Art work in metals and carving rejuvenates, only however almost to yield later to modern machinery. Sculpture assumes a healthy, virile progress, and has reached already some striking composites, such as Palacký's, St. Václav's and the Jan Hus monuments in Prague.

Aroused by Mánes the national spirit finds increasing favor and for a time it seems as if at last it would be permitted to develop fully—when at the very end of the century it is temporarily no doubt, but seriously blighted once more by the "official," made-to-order, art "regulations" of Austria. Austria, increasingly jealous of its provinces, and controlling absolutely all art as well as other instruction, abuses its position for the introduction of regulations which do away on the part of the Czech art scholars with national originality or tendency, replacing it forcibly by a banal, cold art of the Austrian "empire." This results in a progeny of "ex-nationalists" whose art is out of sympathy with the warm national Slav tendencies. Only the masters have escaped, but their whole example and influence, as well as time, will be required for undoing the harm done. Austria has left to Czechoslovakia many a burden of malheritage, of which that in Art is not the least.

Notwithstanding all, to-day Art in every branch, in the purely aesthetic as well as in the applied and the industrial arts, is once more fully alive in Czechoslovakia, and as in the past so now, it is willingly or unwillingly modifying the

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foreign, the weak "internationalistic" and the abnormal "hypermodern" tendencies, in accordance with the inherent poetic, sensitive individualism of the people. If times are propitious, a rapid and fruitful development in all lines

National and Ethnographic Museums in Prague, and the State Museum of Moravia in Brno. As to art schools, Prague has the Academy of Arts, the Schools of Architecture and Industrial Arts, the Conservatorium of Music, and a School for Organ Music; in addition to which there are the Government School for Sculpture, the Government School for Ceramics, a Government School for Arts in Metal, a School for Art Industries in Bronze, etc., and additional ceramic schools also in other large cities. Besides which Czechoslovak students are to be found in all the most renowned art schools in Europe.

America itself is not wholly a stranger to Czechoslovak art, even if we omit music. There are several of Brožík's pictures in this country; there are now being exhibited here a series of those of



Example of native ceramics—the plate on right from 1770. In front, a dishful of "kraslice"—Easter eggs decorated by country girls.

may confidently be predicted, and it will not be long before, in painting and sculpture particularly, the Czechoslovak artists may give to the art world new classics, radiating the pure spirit of the nation's individuality.

Czechoslovakia is rich in art instruction, and rich in museums devoted exclusively or partly to Art. It is a country of museums, for there are over 350 of these scattered over the larger and smaller cities, and established mainly for the preservation of local folk art and artistic antiquities. At the head of these stand the Modern Art Gallery with the older Art Gallery "Rudolfinum," in Prague, the Art Industrial Museum in the same city, the



A painted linen chest from a village in Moravia.

Mucha; and there exist here already a number of noted young native-born or naturalized painters and sculptors of Czechoslovak derivation.

U. S. National Museum, Smithsonian Institution.



SLOVAKIA: An ornate thatched roof house, old style.



NORTHERN SLOVAKIA: A village house with decorated gable.

FOLK ART

By PROFESSOR KAREL CHOTEK,

In charge of the Ethnographic Museum, Prague.

FOLK ART, it is now generally recognized, deserves a much greater attention by artists and art students than it has been receiving, for as far as it goes it is a faithful index of the mental qualities and endowments of the respective peoples.

Folk art of Czechoslovakia, though as yet but little known outside of its boundaries, is of the richest and most interesting in the whole of Europe; and it is interesting not only from the standpoint of antiquity and local differentiations, but also from that of the results of various influences which, in the course of time, have affected its evolutions.

These influences relate, in the first place, to the nature of the *habitat* of the Czech population. Their territory is long and narrow. From its westernmost portion, Bohemia, which forms the heart of Europe, it stretches far eastward along the southern slopes of the Carpathians. In western parts the people were surrounded by other neighbors than the eastern, and the cultural differences of these neighbors were of a radically different nature. Bohemia and Moravia, since the beginning of their history, were in constant contact and struggle with the Germanic tribes, while eastern Czechoslovakia, the home of the Slovaks, had for its neighbors the Carpathian Slavs, the Rumanians and the Magyars—groups of different culture from that of the Germans. Even the natural environment of the two main parts of the territory is not the same. The western portion is represented by two well-defined basins—the Bohemian and the Moravian—while the eastern por-

tion, bounded by mountains on the north and facing openly towards the south, is marked by a series of cross valleys which divide it naturally into a series of small districts.

In addition the internal political conditions of the two main portions of the territory differed for many centuries. While Bohemia and Moravia constituted, up to the XVII century, a kingdom of their own whose history was deeply interwoven with that of Europe in general, the land of the Slovaks succumbed in the X century to the Magyars and constituted since, until the termination of the World War, a part of Hungary.

It may well be expected that differences of such a weighty nature could not but have had an important bearing on the life of the two portions of the Czechoslovak people and their culture; and it is interesting to observe how the originally homogeneous tribes reacted to these agencies.

The western portion of the nation, the Czechs, subjected since the earliest time to all the cultural influence of western Europe, has come to reflect these in its folk as well as professional arts. Thus, it is possible for us to see in the Czech folk art now the spirit of Renaissance, now that of Baroque, Rococo, Empire, etc. This, however, does not mean a mere thoughtless imitation. On the contrary, the new styles were absorbed and made to subserve the native needs and tendencies. They assisted without changing the native artist.

In the more eastern parts of Czechoslovakia on the other hand, where the intense political and cultural currents

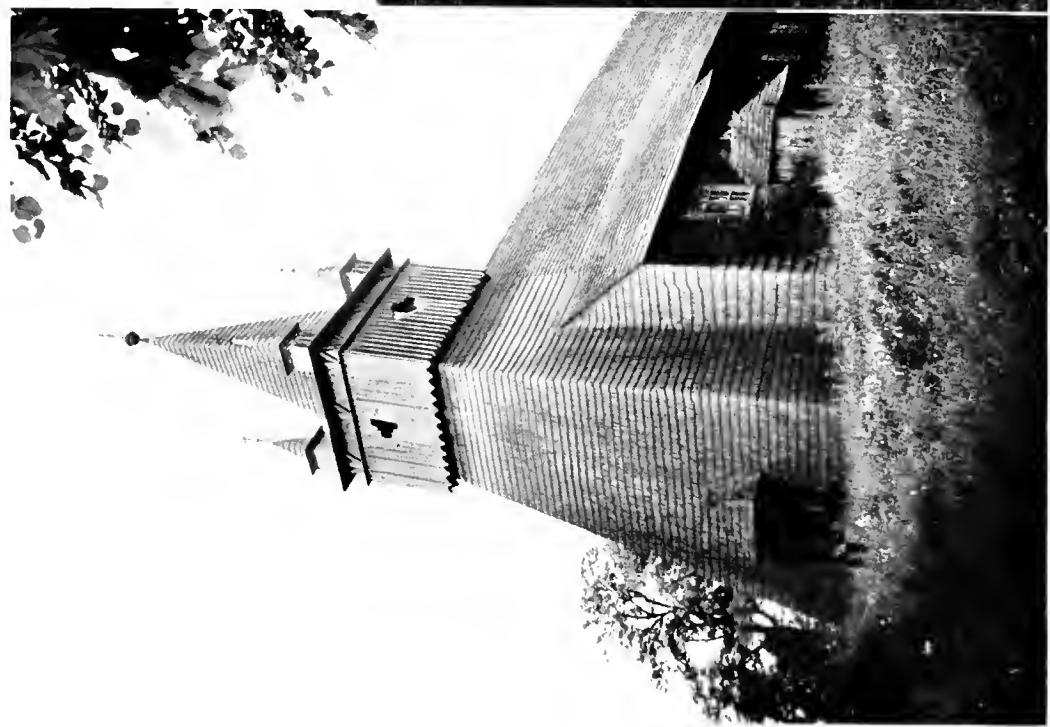


BOHEMIA: A frame house in a village, showing influence of the baroque style.



BOHEMIA: A strongly built large village dwelling.

EASTERN MORAVIA: A village church in simple Gothic style.



NORTHERN SLOVAKIA: A little castle of wooden construction, showing effects of baroque style.





Carved chairs, from rural Bohemia and Moravia.

were felt much less, the folk art remained in a large part faithful to its old Slav traditions; and its neighbors, Slav, or with a considerable Slav blood in their composition, tend in the main only to sustain it in these lines. That there is no intellectual passiveness or inferiority is best seen from the fact that these regions gave Czechoslovakia already a whole line of noted writers and artists.

The differences, of course, are nowhere sudden, but show gradual transitions. Even in a detailed study of the various units of native art, it is impossible to find any definite boundaries. The central portion of the territory, comprising a large part of Moravia, forms a broad transitional belt between the west and east. Its folk art shows many archaic motives, and many connections with the more eastern regions, but it also shows many reminders of the historic and western styles, especially the renaissance and baroque. The ethnic unity of the Czechoslovak people is, however, still indicated everywhere by the sameness of fundamentals, which increase in numbers and clearness as we proceed backward.

Before the separate lines of the Czechoslovak folk art are approached, it may be well to say a few words as to regional distribution. This, fortunately, is still possible, though many of the western parts of the country are already quite modernized. It is possible, through the fact that every larger, and many even of the smaller towns in Czechoslovakia, has its own museum in which folk art finds the foremost representation; in addition to which, there are a number of important private collections. This permits us to recognize that in Bohemia there existed about five distinct territories of folk art. They were that of the centre, not only the most fertile part of Bohemia but also the district containing the capital; and the northern, western, southern and eastern regions. To the western district we may add the southwest, in and near the Bohemian Forest, the only place in Bohemia where the native dress still fully survives and is worn as a sign of national and local pride. This is the territory of the tribe of Chods, the age-long defenders and guardians of the important Sumava passes against German invaders.

ART AND ARCHAEOLOGY

In Moravia, the distribution of the main varieties of folk art follows the old tribal boundaries which are better preserved than in Bohemia. As in Bohemia, there may also here be distinguished four or five folk art regions.

As to Slovakia, which comprises the eastern lands, there is no tribal differentiation, but a series of geographical cultural districts. In fact, each valley here constitutes a native cultural district of its own. They all, however, may be grouped into four large areas: the northern, or Carpathian; the western, extending into Moravia; the central and southern; and the easternmost, which already shows a considerable Russian influence. However, the creative spirit of the people is such that hardly two villages in the better preserved regions show art of exactly the same nature.

And now as to a few details.

The student of Czechoslovak folk art, whether a stranger or a native, can not but soon be forcibly impressed by the extraordinary natural art endowments of the rural people, as well as by their originality. They receive nothing, even of their predecessors or friends, without impressing upon it their own character and elaborating it in their own manner. There is no mere imitation, but always more or less creation. Moreover, they are always logical and in harmony with their conditions and environment. In studying district after district and locality after locality, it will be seen even in the same cultural territory, that definite variations stand in direct relation with the material condition of the people and with their environment. Thus, in the richer districts the folk art will be not only more profuse but usually also richer in brighter tones; while in the poorer districts it is less abundant as well as more sober.



A painted wardrobe from Northern Bohemia;
the work of a village artisan.

Another striking quality, apparent everywhere, is good taste. It is safe to say, except where modern industrial conditions have unfavorably affected the people, we shall never find an object lacking in taste. The student will often be surprised by the venturesomeness in the arrangements of the native dress, in the figures of the ornamentation, and especially in the choice of colors; but the results are never eccentric or vulgar. Even in the choice of colors, the innate love of color is never misused.

In addition, one becomes conscious of another constant phenomenon, which is the absence of all effort at cheap effect. On the contrary, there are found in the older pieces, and in the always deeper and more serious work of the mountain people, decorations so fine and thorough that they cannot be viewed but in ad-

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miration. An aversion to superficiality and looseness, together with a sort of artistic modesty, are traits met all over.

In connection with the above stands frequently a high technical skill in the execution of the various decorations. This is shown especially in the laces and embroideries. In both of these lines the Czechoslovak folk art offers not only all the known variations, but also some that are not known elsewhere in Europe. Occasionally, the skill rises to the degree of virtuosity, and we see plainly that the woman has intentionally chosen the most difficult work just to pride herself with her cleverness. An example or two will suffice. In the western parts of Bohemia it is the fashion to embroider with silk of one color; but the worker again and again will endeavor to pile the stitches so as to give the figures a beautiful plastic or relief effect. Another exquisite but laborious process is the so-called "knot" (allied to "French knot") embroidery, by which the surface of the cloth is covered with fine knotted stitches slightly different in color from the base fabric, leaving among them lines which constitute a fine and complicated pattern. In such embroideries, the beauty of the ornamentation and the difficulties that have to be overcome can often be appreciated only by a detailed inspection. In the eastern parts of Czechoslovakia the women excel in native forms of the so-called *au jour* embroidery, producing pieces up to three yards in length by one-half breadth with rich figures. As an acme of technique, it may be mentioned that in some districts even the very finest patterns are embroidered from the obverse. And it is necessary to add that all this is done by women of the people who are not formally instructed in these arts and who in Slo-

vakia, at least, often grow up without the influence of even common schooling; and that their artistic work has often to be done in the sparse whiles of freedom from hard farm and household work.

We may now approach some of the special applications of the Czechoslovak folk art. In the first place should be named the dwelling. The fundamental type of dwelling is the type of central Europe in general. For the most part, the house is of but one story, and subdivided into three rooms besides the antechamber—the kitchen, the living room and the store room. In richer districts and with better social conditions of the owners, the living rooms may be more numerous, and the house may rise to another story above the ground floor. The building material is both wood and stone. In the richer districts, the house, as a rule, is of stone; in the mountain districts it is almost invariably of wood. The details show many characteristic features. The country builder worked essentially in the spirit of native culture, and his motives for detail and ornamentation were generally taken from the native art.

In the line of rural stone houses the most interesting are those of the central district of Bohemia. The palatial architecture of Prague did not remain without a considerable influence on the country styles, and it is exceedingly interesting to note how the rural builder was often able ingeniously to adapt or incorporate the styles he saw in the palaces and mansions of the capital to the country constructions on which he was engaged. As a result there may be found in the central districts of Bohemia, and even beyond, a whole series of handsome houses reflecting the Renaissance, baroque, rococo or Empire styles. In Moravia and Bohemia the influence of these western European



Upper: A man from southern Slovakia on a holiday.
Lower: Type of a young country woman in ordinary
dress, Bohemia.

Upper: A woodsman of the Carpathians on Sunday.
The broad heavy leather belt serves as a protection.
Lower: A young Moravian woman on Sunday.



The story that is never old, even in old Czechoslovakia.



A couple of southern Moravian women.

A Slovak couple on Sunday.



Moravian women in holiday attire



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A Slovak woman in her finery, from the vicinity of Bratislava (Pressburg).

styles is much less; and the stone house, in consequence, is in general much simpler. But the simplicity of the architecture in these territories is often compensated for by the external as well as internal painted ornamentation. There may be noted a universal endeavor to beautify the simple walls,



Embroideries from western Slovakia.

especially about the doors and windows. All this painted ornamentation is the work of the ordinary countrywoman, who imitates her friends and creates here as she does in her embroideries; and it is very interesting to note how in



Man's shirt richly embroidered with yellow silk, western Slovakia.

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some cases the fine patterns of embroidery may be adapted or applied to the room and the dwelling.

The wooden houses are even more interesting than those of stone. They are by no means limited to the small simple mountain dwelling, but the type may be found occasionally even in the multiple structures of large estates. Such a cluster of dwellings, with perhaps a two-story main house, reminds one somewhat of the ancient wooden fortresses. This variety of architecture, which today is rapidly giving way to more modern conditions, carries much more than the stone house the imprint of the native spirit. Except among the very poor, the wooden dwelling is highly decorated. It is picturesque, partly on account of its general plan and its main details, but also because it usually shows parts where the village artisan endeavored especially to show his taste and ingenuity. This is particularly so in the gables where, by an artistic combination of painted and carved laths, there are produced nice geometrical figures. On the gables, also, are found various ornamental inscriptions, usually expressing the seriousness and deep piety of the people. Furthermore, there are various porches of more or less carved wood, frequently decorated also in colors, and supported by nicely modeled posts. The doors and the windows are also often surrounded by carvings or paintings. It is interesting to note that this frame architecture, which in these countries is much older than architecture in stone, shows many similarities and identities from one end of the Czechoslovak territories to the other, pointing to the original identity of the people.

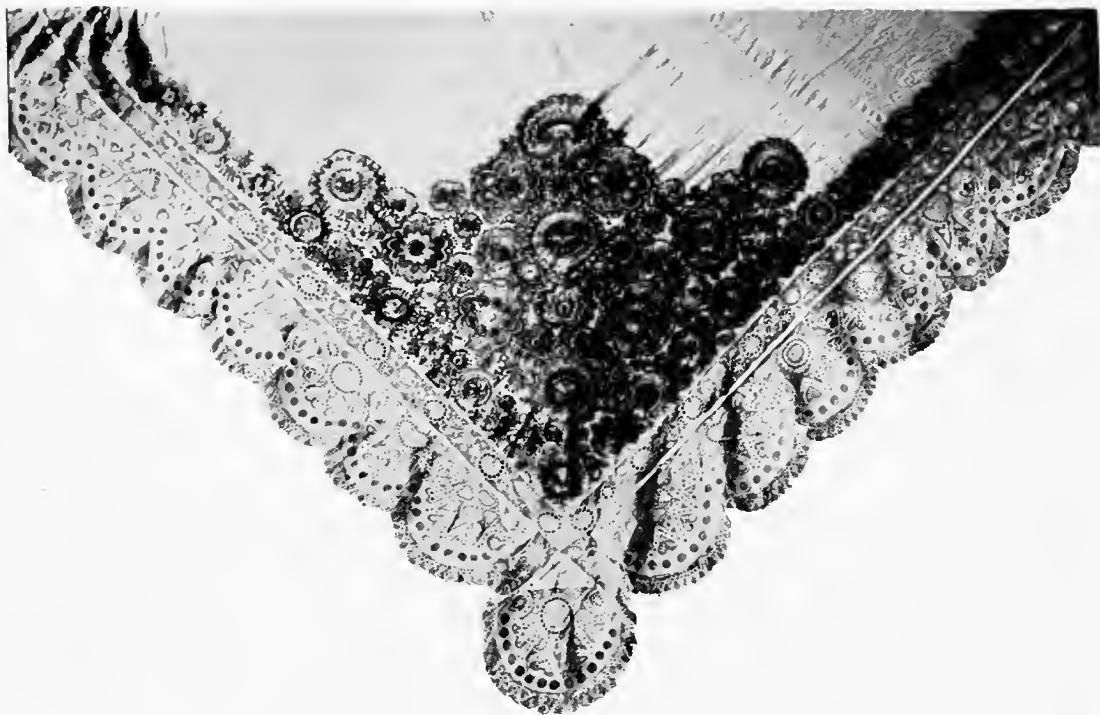
A special chapter might be devoted in this place to the old wooden churches.

They are scattered all over the Czechoslovak territory. In Bohemia they reflect mostly the various styles that changed Bohemian architecture in general; but in Slovakia they show only the earliest Byzantine influence. There may, also, be included in this category some of the small wooden castles. Modern architecture in Czechoslovakia appreciates highly the native art, and is utilizing its motives on many occasions.

If the building of the houses received so much care, it is natural that it was even more so with the finishing of the interior. The ornamentation of the interiors consists especially of painting. This is again all done by the women; the Slovak women, in particular, decorate whole sections of the interior with bright ornaments. These ornaments are always tasteful, not loud, and increase greatly the coziness of the dwelling. They are painted freehand, without any preliminary pattern. And these interiors are harmoniously furnished with more or less carved, painted or inlaid furniture. In the west, and among the well-to-do, the furniture is essentially of hardwood with a rich inlay or rich decoration in paint. The more usual native furniture is generally brightly colored and decorated with figures. In the east, the painted furniture is usually more simple.

To supplement the house decoration, some of the young women add, on holidays when weather conditions are propitious, a form of sand painting in front of the dwelling. Tasteful scrolls or figures are laid out in different colored sands and the colors are freshened by water.

As is natural, however, the greatest variety and ingenuity of native art is manifested in the dress. The various fabrics and articles of dress give not only ample opportunity for decoration,



SOUTHERN BOHEMIA: Embroidered head kerchief.

but also they are made at home by each individual owner and afford the greatest field for individual variation.

The dress offers for consideration, on the one hand, the general composition or style, and on the other the special ornamentation of its parts, particularly in embroideries and laces. In both, there may be noted in Czechoslovakia regional differences of which we have already spoken. In the central parts of Bohemia, the dress of the country people has already approached, very considerably, that of the city people which is cosmopolitan; but even here we see that the countryman, and particularly the countrywoman, are not satisfied with a mere adaptation, but that they modify the city dress in many interesting details, which on the one hand serve practical purposes and on the other demonstrate the innate artistic taste of the people. The fur-

ther we go from the capital and the other large cities, the weaker the modern influence becomes, and the more frequently we may note the presence of the native elements, which in general show a fundamental similarity with those of the largely rural and least affected eastern parts of Bohemia. As we proceed into Moravia and then into Slovakia, the variety of native dress and native art in dresses increases, to reach a climax in the more eastern parts of Slovakia, where every little valley has its own style, every village its own taste in dress. There are even instances where the Catholics and the Protestants living in the same village have each a native style of dress of their own.

The main decorative elements of the dress are the embroideries and the laces. Bohemian embroideries are in the main white and marked by fine technique. If the patterns or figures are

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Embroidered winter coat, western Slovakia.

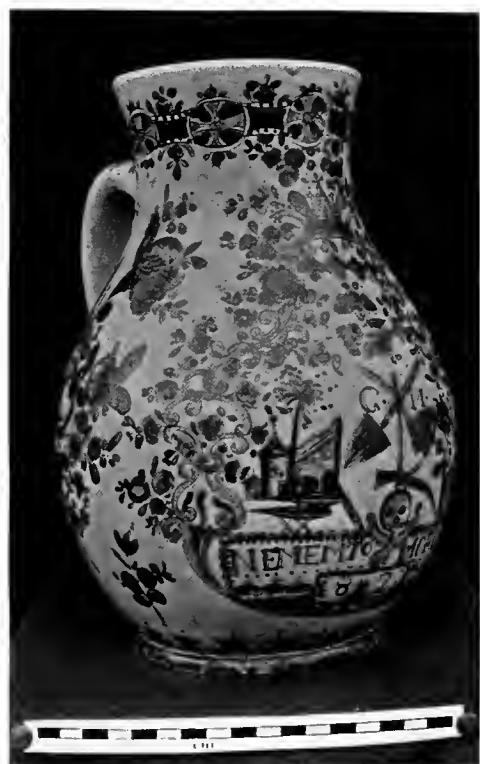
colored, as they are exceptionally, they are as a rule in one color. Many-colored embroideries are found only along the outskirts of Bohemia, particularly in the north and in the south. The products of both of these regions show much similarity with the multi-colored embroideries of Moravia. Richly colored embroideries, however, are found in Slovakia. Here the countrywomen have reached such perfection in geometric as well as curved line ornamentation, and such art in the selection of colors, that they exceed in these points anything else to be found



An example of native Czechoslovak ceramic.

in Europe. The local museums preserve many examples of dresses showing how the choice and combination of colors has intentionally produced a special "tone" to the attire. Thus, there are dresses for a cheerful and dresses for a sad effect—just as we have among the same people cheerful and sad folk songs.

Lace is common throughout the Czechoslovak territory and, in its best



Native ceramics in Slovakia.

examples, reaches the limits of technical perfection. This, of course, does not apply to the commercial lace-making of northern Bohemia which is regulated by the nature of demand. A specialty to be mentioned are the native multi-colored Slovak laces.

A component part of the folk art of Czechoslovakia is also the native deco-



Various kitchen utensils of wood decorated with carvings.

rated ceramic. The ornamental plates and pitchers are of course not made by the people at large but by native potters in the small towns; their ornamentation, however, is that of the people in whose territory they are produced, and the better pieces form a part of the interior decorations of the dwellings.

A real high-class specialty of Czechoslovak folk art is that of the so-called "kraslice" ("beauties") or decorated Easter eggs. Every country girl takes pride in decorating her own Easter eggs, which are to be used as valued gifts, and chooses her own designs and color. A variety of ingenious methods is used for the decoration, such as engraving, etching, painting, etc., and many of the best class products are genuine works of art.

Finally, mention should be made of the flowers which, in season, decorate everywhere the windows, and which serve for both the satisfaction and in-

spiration of the art sense of these folk to whom beauty means so much.

This brief survey shows that folk art in Czechoslovakia is, in general, both highly represented and highly developed. It belongs unquestionably among the most important similar manifestations in Europe. Its principles, which are the principles of Slav folk art in general, are reflected in the art of the neighboring countries, particularly Hungary and Rumania, the blood of both of which, like that of Greece in the south, contains important Slavic additions. It differs in many respects from the folk art of the non-Slavic nations in Europe, particularly that of the Germans and other more or less nordic nations. And it is an index, on the one hand, of the original unity of the Czech population, and, on the other, of the partial effects in the course of centuries of differing foreign contacts and introductions.

Prague, Bohemia.

ARCHITECTURE

By DR. OLDŘICH HEIDRICH,

Cultural Attaché, Czechoslovak Legation, Washington.

THE PAGAN Czechoslovaks built, so far as we can judge, exclusively in wood. Even fortifications were of piles and logs. And as there were no pretentious "temples," the cult of the old deities being essentially a cult in the open, the ancient native architecture must have been restricted to the dwellings. What it was, and that it was by no means devoid of the artistic element, may be safely judged from the prevailing folk constructions of historic times, which doubtless perpetuate many of the older features.

The first important outside architectural impulse that reached the Czechoslovak territories, was that of Byzantium. It came with the Macedonian apostles who Christianized the nation towards the end of the IX century; and it soon manifested itself in a series of moderate-sized characteristic round churches, which remained a strict specialty of Bohemia and Moravia not extending farther westward. The earlier of these churches were still frame structures, but the use of stone was not long delayed. Kosmas, the first Bohemian historian, some of whose writings have been preserved to our times, notes that already in the X century the Czechs had structures of stone, and that these were built in the Roman style (*opere romano*). This doubtless refers to the gradual extension into Bohemia, in the wake of the purely Byzantine, of the more western Roman influences, which may be well observed on the regrettably only too scant architectural remains from these periods. These influences came in all likelihood with the first Roman monks, whom the bishop, St. Vojtěch, toward the end

of the X century, brought to the first Benedictine Monastery, located near Prague; and they were doubtless strengthened through the voyages which the Czechoslovak Abbots carried out from time to time for the purpose of keeping up direct relations with their Orders in France and Italy. The church, and particularly the monasteries and convents in Bohemia, as elsewhere, must receive due credit for both the introduction as well as the fostering of art in many branches, even though it was essentially church art in the beginning.

As the Roman influence advanced, the originally simple rotund church became enlarged by a semi-circular apse. The most typical and interesting examples of this wider-spread style remaining in Czechoslovakia, are the Chapel of the Holy Cross in Prague; the Chapel of St. Martin on Vyšehrad—the myth-clad fortress, religious centre and abode of the earliest Czech rulers; and the little church of St. George on the hill Říp, standing on the old site where, tradition tells us, once stood with his people the patriarch Čech, who was leading his tribe "across three rivers" into the Bohemian territory, which from the Říp appeared all that could be desired.

In course of time, the Byzantine-Czech, later Roman-Byzantine-Czech rotunds, became supplemented by basilicas with a single nave or a nave with two aisles, and of a larger size. The noblest reminder of this style is the Church of St. George in Prague, founded in 1215 and reconstructed, in the style of a Roman basilica, in the middle of the XIII century.



PRAGUE: The Old Towers viewed from Charles Bridge, some of whose statuary may also be noted.

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The Roman architectural style in general reaches its highest development in Bohemia during the XI and XII centuries, and is especially favored and furthered by Vladislav I, the first Czech ruler with the title of King.

Towards the end of the XII century, architectural construction begins to change in style. The simple harmonious lines are affected by the approaching "old" Gothic extending into Bohemia from western Europe. The pointed arch appears—a form destined to have a powerful influence on further Bohemian architecture. The transitional period to a pure Gothic lasts from the end of the XII to about the middle of the XIII centuries; after that reigns the age of the Gothic.

More or less artistic architecture by this time has extended to public structures, as well as to the richer dwellings; but its main representatives are still the churches. These now become characterized by inspiring high towers, by rich ornamentation, and by beautiful, daringly vaulted roofs, characterizing so faithfully the contemporaneous powerful wave of religion feeling. In Bohemia, the Gothic blossoms out especially during the reign of Karel IV, culturally the most active of the Bohemian kings, and the one who to this day is lovingly remembered by his people. Karel was educated largely in France; he there became deeply enthused by the monumental, elevating, pure art of the Gothic cathedrals, and his endeavor when he became King of Bohemia, was to give his country works of the same nature.

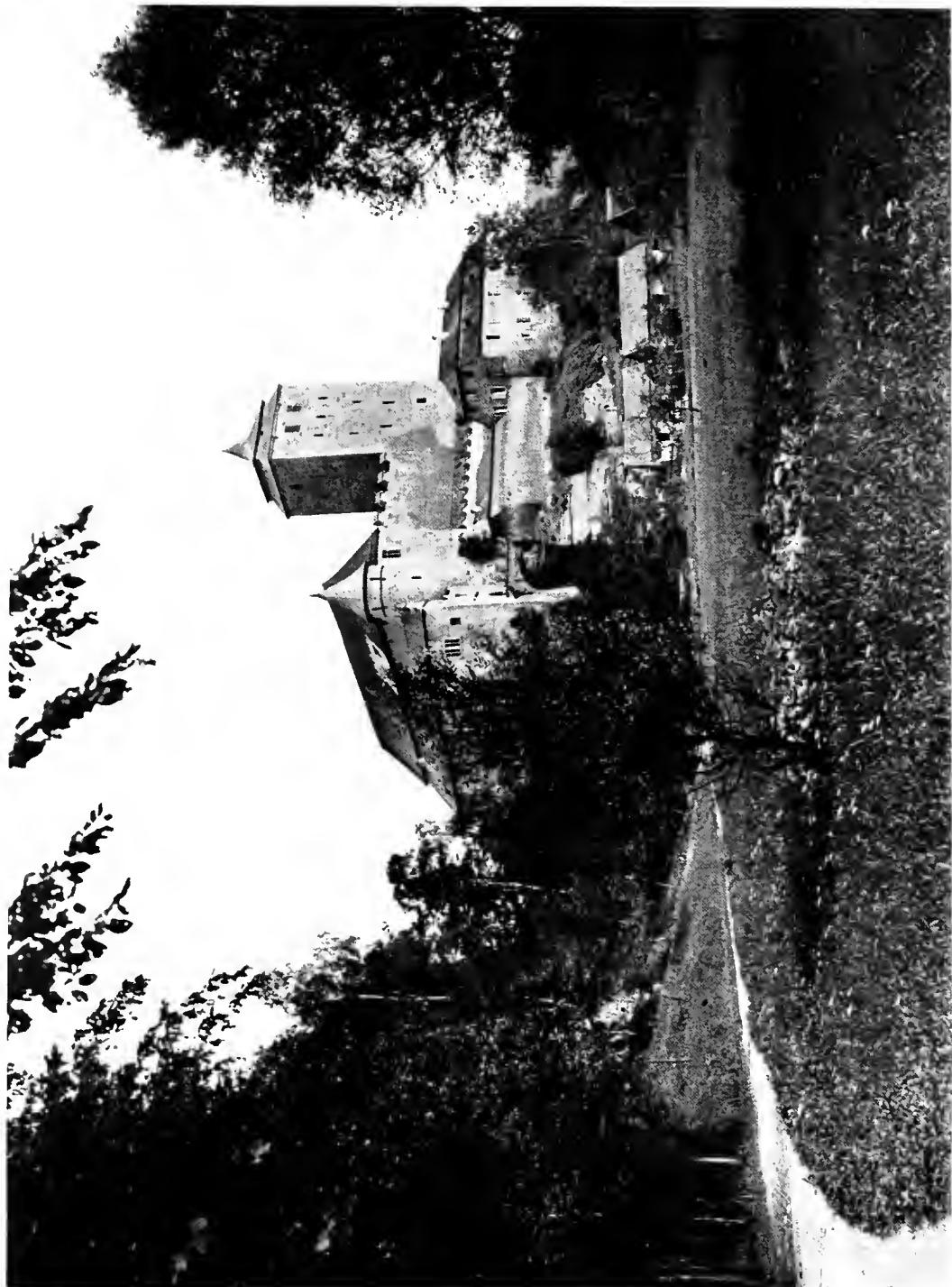
Due largely to his fortunate, peaceful and long reign, Karel's intentions were realized in an abundant measure. In 1344, he laid the foundation of the celebrated St. Vitus Cathedral of Prague, which, built on a high elevation and

offering from all directions a view of beauty, remains to this day the foremost ornament, and almost a symbol of the capital city. The construction of the cathedral was entrusted at first to a Frenchman, Mathias of Arras, and after his death to Petr Parlér and then to his son, Jan Parlér, of Prague.

The establishment in Prague during Karel's reign of a native archbishopric checked in a very large measure a threatened German influence in church architecture. The people even then were very suspicious of any such influence, feeling well that it was liable to be only the forerunner of foreign meddling in politics and national life in general.

Petr Parlér built also the church "Karlov" in Prague, whose great cupola is arched so daringly and ingeniously that it remains to this day an object of admiration. In the XIV century, when built, the vault seemed so wonderful that before long the church became woven about with superstition. It is told to this day that the builder succeeded only by the aid of the infernal powers; and it is further said that even he himself finally lost faith in his success, and at the termination, after having fired the scaffolding and hearing from a distance its crash, took this for the crash of the dome itself and committed suicide in desperation.

At the bidding of Karel IV there was also built the castle "Karlův Týn," which an eminent professor of Art History characterizes as "a monumental construction in every respect, impregnable in its time and indestructible." The castle became the depository of art, of religious relics, of the most important state documents, and of the crown jewels. It stands well cared for to this day as one of the pearls of architecture and decorative art of the XIV century.



Kost, one of the few remaining famous castles of Bohemia (XIV Century).

ART AND ARCHAEOLOGY

Karel's son, Vladislav IV, was also a friend of art and of the Gothic style; but his reign is marked rather by attention to luxurious detail in art than by monumental construction. A splendid example of this tendency may be seen in the gable of the old building of the University.

The Hussite wars of the XV century paralyzed architecture, as well as other arts, and were attended by widespread destruction. A multitude of churches, monasteries, convents and castles fell prey to the religious effervescence and warlike operations. Vandalism was severely punished, but a religious war is a poor protector. There is a tradition that the incendiary of the beautiful church in Sedlec was punished by the famous Hussite leader Žižka, by having melted metal poured into his throat.

The Gothic blossoms out once more in its latest phases during the reign of Vladislav. It is largely limited to the repair and restoration of ruined churches, but in details produces valuable and original innovations. The best examples of these are the complex, richly-ribbed vaulted ceilings. This period produced at least two noted architects whose names have been preserved to our time, namely Beneš of Loun, and Matyáš Rejsek.

The XVI century is essentially that of the advent of the Renaissance. In 1534, under the direction of the Italian master Terrabosco, there is constructed the wonderfully beautiful little castle of Queen Anne, indisputably the finest example of Renaissance art north of the Alps. It is quite impossible in a few lines to describe the harmony, and the attractive gentle elegance of this construction, which fortunately remains to our day in an excellent state of preservation.

This century, as a whole, may be said to be marked by the influence of noted Italian architects, called into the country by the Bohemian nobility. The Italian masters everywhere worked, however, hand-in-hand with those of native derivation, and after a more or less temporary stay left architecture in the hands of the latter. Moreover, the influence of the native builders resulted in such modifications of the Italian style, that we are justified in some instances, at least, in speaking of the Renaissance of Bohemia. These conditions persist until the end of the century, when some influences from the northwest of Europe begin to manifest themselves.

The best architectural remains of the XVI century comprise the Schwarzenberg's castle in Prague; the castles in Litomyšl, Opočno and Krumlov, and the city halls in Plzeň and Prachatice. Another remarkable construction representing the old Gothic is the Church of St. Barbara in Hora Kutná, erected by the proud inhabitants of that rich city with the object of exceeding in both size and luxury the St. Vitus Cathedral of Prague. Still other monumental structures from this period are the well-known Most Tower, erected for the defence of the Karel Bridge; and the great Vladislav Hall in the Prague Castle, which used to serve for banquets and even for knights' combats. This remarkable hall and the equally remarkable Týn Church, are at the same time the two structures which in Bohemia show the first traces of the coming Renaissance, which reaches Bohemia at least two decades earlier than it does any part of Germany.

The XVII century is essentially that of the Thirty Years' War, with its great destruction and paralyzing consequences. Architecture as well as

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the other arts were naturally among the pursuits that suffered most. As a result there are but few noteworthy architectural remains from this period. The brightest is the castle constructed in Prague during the war for Valdštýn (Waldstein), the famous general. The palace encloses an admirable loggia, which is as if transplanted from the very heart of sunny Italy.

After the Thirty Years' War and its immediate consequences, architecture in Bohemia begins again to revive, this time through the influence of the Jesuits—the same Jesuits who did so much for the destruction of Czech literature and art during the war. The rôle of the Jesuits in the Czechoslovak countries was to recatholicize, to bring back to the fold of Rome, the population. To further this purpose they now began to build new showy churches, the form and riches of which were to influence the mind of the people and create due respect for the Catholic religion. In addition the estates of the executed or exiled true Czech nobles and rich families, were during and at the end of the war distributed by the victorious Hapsburgs to foreign adventurers and Austrian tools, who, finding themselves with valuable possessions were now, on the ruins of the old, building their new mansions and castles. Whatever art was manifested in these movements was outside art, generally more or less mediocre and not connected with the native population. The latter, crushed politically, deprived of its best blood and reduced to little more than a remnant in numbers, had now no means or inclination for artistic pursuits in any direction.

The essential contribution of the Jesuits to the architecture of Bohemia was the introduction by them of the baroque, which in the course of time

became the prevailing style in the country, and was eventually so developed and generalized that many of its remains may still be seen in the Bohemian cities. Of the most notable is the St. Nicholas Church in Prague which, with its picturesque dome, characterizes the whole part of the city between the Vltava (Moldau) and the Hradčany, the present seat of the Parliament and Government of the Czechoslovak Republic. Another interesting construction, belonging to this class, is the so-called Russian Church in Prague; while a similar structure, but a real jewel of architectural art, is the little "Castle" now known under the name of "America." If we enter some of the crooked streets of Malá Strana, in Prague, we are in a regular museum of baroque architecture; and similarly in parts of some of the smaller cities.

Besides the baroque, later Prague reflects also some of the cold "empire." This style was never sympathetic in Czechoslovakia, and it remained essentially an "official" style utilized by the Austrian Government for its own constructions, which fact only added to its unpopularity.

The introduction of the empire left certain unfavorable effects which are perceptible to this day, and which manifest themselves in monotony. It is really a subjection of art. The only objects of consideration are "practical purposes" and the results are unattractive.

It is only in the sixties of the XIX century that a real turn to the better may be noticed. There is, in a way, a revival of the Renaissance. This is marked first on public structures. They gradually reach their acme in the National Theatre a truly national institution built for the nation and by the

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nation, as one of the means of preserving the Czech language and culture and of combating German oppression. It was built by the Czech architect Zítek, and represents one of the finest modern structures in all Europe. Viewed from whatever direction it represents a pure, ideal art which produces a deep impression. The stones of its foundation—as those of Washington's obelisk—were brought from the various districts of the Czechoslovak territory. The enormous cost was defrayed wholly by voluntary contributions of the Czech people, in which even the beggars participated; and when during the finishing touches, due to the carelessness of a plumber, the first building burned down, the whole nation grieved and wept; but commenced at once new collections, and in a short time built even a better structure. (See cover picture.)

Another monumental structure, dating from the latter half of the XIX century, and showing the influence of the Renaissance, is the National Museum, standing at the head of the square of St. Václav in Prague.

The Renaissance as modified in Czechoslovakia has in the course of time become very popular, and there is hardly a small town in which either the town hall or the Sokol Hall, or some of the schools do not reflect this style which dates back to the XVI century, but which during the XIX century has been modernized and still further developed.

At the present time the Czechoslovak architects are following the modern tendencies. As a rule, they supplement their studies outside of Czechoslovakia, more particularly in France, and are applying their endowments as well as possible under modern

technique, material and requirements. There is no definite, unique, national tendency—there has been no time as yet for its development; but the best minds are searching for a true way in that direction.

Of the most remarkable recent productions in architecture may be mentioned Panta's Station in Prague, known since the armistice as the "Wilson" Station—in slight recognition of the aid extended to Czechoslovakia by the American President, whose true greatness will perhaps only be appreciated by the historian; and also the "Representative Prague Hall," the work of Balšínek and Polívka. Both of these are structures that well deserve the attention of the art student visiting the capital of Czechoslovakia.

On the whole, we see from this brief and very incomplete survey that while the wars of the XV and XVII centuries have brought about widespread destruction of architectural remains, Czechoslovakia, and in particular Bohemia, with its capital Prague, still possesses many memorable and interesting structures, representing practically the whole evolution of European architecture, with native modifications. These tendencies are most marked in the capital of the country, but they are reflected all over in the larger and smaller towns, and even in the higher class of rural constructions. Some of these structures represent veritable jewels, dispersed over the country. They are witnesses of the inherent qualities of the people.

Taking into consideration the relative smallness of the nation, Czechoslovakia may well be proud of its architectural record.

Washington, D. C.



"The Pastoral Madonna" by B. Kafka

SCULPTURE

• By DR. OLDŘICH HEIDRICH

SCULPTURE, in the proper sense of the term, was unknown in Czechoslovakia before the introduction of Christianity in the IX century. According to the old chronicles, the pagan Czechoslovaks had statues or statuettes of their deities, which they called "dědkí;" but all these were carved in wood. The first efforts at true sculpture date from about the X and XI centuries, and were made by the monks of the famous Sázava Monastery, in which native church art, in all forms, was fostered from the beginnings of the establishment.

During these earlier centuries, sculpture was intimately associated with architecture, which it served, and can hardly be said to have existed as a separate art. It manifested itself particularly in bas-reliefs and decorations, of which some interesting remains are preserved.

With the advent of the Gothic, all plastic arts and sculpture in particular assumed a great development in Bohemia. Petr Parléř, the builder of the renowned St. Vitus Cathedral in Prague, was also a famed "artist in stone," who left us the statue of St. Václav which is still preserved in the cathedral, and participated in the sculptures of the "tombs of the Přemysls"—the kings of the Přemysl dynasty.

A whole series of valuable sculptures remain from the period of Karel IV and his son Václav, in the XIV century. The triforium of the St. Vitus Cathedral bears a row of marble busts, portraits of the kings, queens, notables and architects who patronized or assisted in the construction. Somewhat coarser are the stone statues of the

Old Town Bridge Tower in Prague. There is a beautiful piece of sculpture in the Tomb of Ste. Ludmila, in the Church of St. George. The expressive reliefs on the portal of the Týn Cathedral in Prague are also from this period.

The XVI century brings with it the beneficial influence of the Renaissance. Italian builders and artists are called to Bohemia to introduce the style, and the country is enriched by a number of masterpieces of architecture. With the builders come also prominent sculptors, whose places, however, are soon filled by native scholars.

This period marks, too, a high development in artistic sculpture in metal. Unfortunately, much that was produced during this and the earlier periods was carried away or destroyed during the Thirty Years' War. Of the surviving works of plastic Renaissance art one of the most interesting is the so-called "Singing Fountain," the work of Jaroš or Brno, located in the former Emperor's garden in the Prague Castle. Besides the handsome sculptured form of this fountain, as the water falls back on it, it emits a series of melodious tones, wherefore the term "Singing Fountain."

The period of the baroque in Bohemia and Moravia of the latter part of the XVII and the XVIII centuries left also, especially in the churches, a series of sculptural remains, both in the capital and in the smaller cities. But the end of the XVIII century, under the influence of the Austrian Emperor, Joseph II, was very unpromising to art in general. Many of the monasteries, and convents in particular, were confiscated and turned into bar-

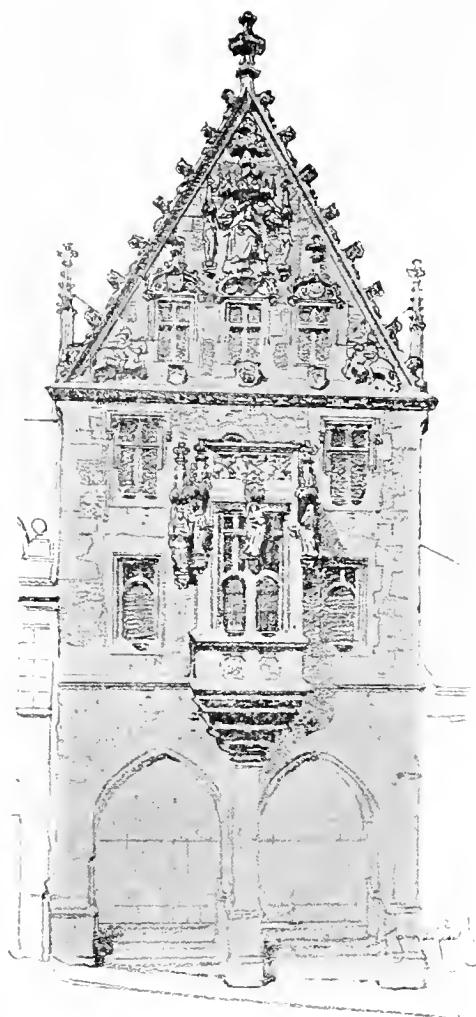


Carving in wood, "Weep not for Me," from the famous *Via Dolorosa* at Kolin by Bilek.



The "Second Fall," from *Via Dolorosa* by Bilek.

ART AND ARCHAEOLOGY



Kamený Dům (the "Stone House"), XIV Century.
Kutná Hora.

racks or used for other purposes, which was attended by extensive dispersion, if not destruction, of art objects of every nature. The nobility of Bohemia who up to this time, outside of the churches and monasteries, constituted the main support of art in all its branches lost temporarily, under the influence of the Court, interest in these directions. And the renowned art collections of Bohemia, brought together particularly under the Emperor Rudolph II, were in the main sold in

order that funds might be obtained by the Austrian Government for more "practical" purposes. It is little wonder that this period is marked, in sculpture as well as in other branches of art, by mediocrity as well as scarcity of production.

The modern revival of sculpture in Czechoslovakia belongs to the XIX century. During the earlier part of this century there are still to be noted the depressing and binding influences of the old traditions and conventionality, but before long and simultaneously with the cultural revival of the nation in all directions, a number of young sculptors appear who gradually raise the art to the level of other contemporaneous standards. The cold empire style, as well as the baroque sculptures of the saints and of church decorations, are gradually abandoned. That progress was not even more marked and rapid was due wholly to the repressive influence of the Austrian Government which, in the characterization of Gen. Marlborough, "was always behind the rest of Europe by one army, one thought, and one century." We know that, so far as thoughts and ideas are concerned, Austria was behind by far more than one; only a future impartial study of the baneful influence of Austria on its "provinces" will show how unwholesome, not to say paralyzing, this influence was in the direction of a free inspiration and unfettered development of all branches of fine arts as well as of literature.

Among the modern pioneers of sculpture, in Czechoslovakia, may be mentioned Václav Levý (1820-1870), whose teacher, Schwanthaler of Munich, wrote that he was "his best scholar, but without a hair of his (Schwanthaler's), being just his own and original." Levý also spent twelve years in Rome, where

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his fame grew so that some of his works were purchased by Pope Pius IX. His sculptures, largely of a religious nature, show a sincere piety with a deep appreciation of antique beauty and harmony.

It would be difficult in this place to mention the individual Czechoslovak sculptors of the transitional and modern periods—they have mainly a local significance. One who rises considerably above this is Josef Václav Myslbek (1848–1909), for many years a professor of the Prague Academy of Arts. Myslbek was a sculptor of high individuality, fine technique and originality. Breaking away from all that was oppressive in the tradition of sculpture, he blazed his own way. His statues breathe with freshness, wholesomeness and inspiring heroism. The realities and beauties of nature are his teachers and models. His love of faithfulness is such that when he modeled the great monument of St. Václav, the patron of Bohemia, he lay on the ground and had a horse repeatedly pass over him in order that he might properly study the action of the animal's muscles also from that direction. The monument in question, standing now in the foremost square of Prague, is his most popular production, for outside of the high artistic value of the work, its subject St. Václav, is a national hero. It is St. Václav, who the people believed up to the World War, slept with his knights in the hill "Blaník," from which, when Bohemia was in direst straits, he would emerge for its salvation. When the Czechoslovak army, led by the Sokols, appeared suddenly in Siberia and Russia and did wonders which contributed in so large a degree to the liberation of Czechoslovakia, many of the common unsophisticated people were inclined to accept that these were the Blaník

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The Wounded Soldier, by Jan Štursa.

knights of St. Václav. The monument in question is a symbol of the more fortunate future of the Czechoslovak nation; the statue itself exhales strength, confidence and hope in the events to come.

The latter part of the XIX century marks the emancipation of the Czechoslovaks' sculpture from the art of Germany and German Austria. The ideals are now French, besides the best of old Greece, Rome and Italy. Redin, in particular, exerts a marked influence. But throughout all there is manifest a desire of the sculptors of "being their own."

Among the most noted of the later generation are Josef Moudr, whose works embellish the Vyšehrad Pan-

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theon; Antonín Procházka, a sculptor of eminent technique devoted to slavic types; and others. The foremost after Myslbek, however, is, Stanislav Sucharda. His statues, for the ideals of which he delves into folk lore and folk life, are full of warmth and gentleness. Sucharda is a poet-sculptor, but a poet who does not slight faithful technique; also, he may be strong dramatically. His *chef d'œuvre* is the granite and bronze composite monument of Palacký the "father of Bohemian history," in Prague. This striking and symbolic monument, to which illustrations do scant justice, is justly a pride of the Czech capital. It represents Palacký the historian, listening to the voice of the historic current of events; while some of the subsidiary figures point to the nation's subjection and hope for liberation.

Still another living Czechoslovak sculptor of note is Ladislav Saloun. He is the sculptor of the third greatest monument in Prague, that of Jan Hus, standing in the memorable square of the "Old Town."

In addition, the present generation of Czechoslovak sculptors is represented by a whole series of names, some of which are already well known beyond the boundaries of the new Republic, but which it is impossible to mention

within the scope of this paper. And the progress of the art of sculpture in Czechoslovakia, with minor exceptions, is a healthy progress full of promise for the future.

Notwithstanding the vicissitudes of time, and the serious disadvantages under which sculpture labored in Czechoslovakia until the latter part of the XIX century, the appreciative visitor to Prague can not but be pleasantly, and here and there deeply, surprised at what remains. The churches, the cemeteries, the squares, the museums, the castles, many of the old rich mansions, the ancient Gothic towers, and last but not least the Karel's Bridge, show far more in the line of sculpture than can be found in any modern city of similar size to the Czech capital. They are the accumulations of art remains of ten centuries, and they represent a book of the history of sculpture and related arts which deserve a much more attentive perusal than it has yet received from outsiders. Some day, we may hope, these and the other art treasures of Bohemia, to which these scant few lines can barely call attention, will be suitably described in the English language and shown in illustrations which are not yet available.

Washington, D. C.



PAINTING

By ALEŠ HRDLIČKA.



A Honeymoon in Haná (rich district of Moravia), by Joseph Mánes.

THE HISTORY of the art of painting in Czechoslovakia has really but two subdivisions, the old and the modern, the latter beginning strictly only with the later half of the XIX century.

The long old period is characterized especially by church art. The first painters mentioned in Czech history are the first two abbots of the Sázava Monastery. The art is partly ornamental, partly representative; and the



Mucha's "Jan Hus Preaching to a Congregation which includes the Queen and the Court Ladies."



Mucha's "Jan Hus Preaching to a Congregation which includes the Queen and the Court Ladies."

ART AND ARCHAEOLOGY



PTÁČEK.

Illustration to the Folk Song "A Birdie."

By Mikuláš Aleš

latter appears for a long time restricted or almost so, to paintings on cloth, wall or wood, or religious scenes, of saints and of madonnas. Of the earlier productions but very little remains to our day, and we are unable to judge of their standards.

As for all arts, so for painting in Czechoslovakia, the "golden days" are those of the XIV century. In 1348 the painters are already numerous and important enough to associate into a

Fraternity. It was, also, during this time that painters and other artists were elevated to a special dignity at the Court.

It is of interest to note that the Painters Fraternity embraced painters in general and the heraldry painters, between whom there was kept a clear distinction which is not now fully understood. The patron saint of the fraternity was St. Lucas.

During this century there is an influx into Bohemia of painters from Germany, some of whom remain temporarily, while others settle permanently in the new country; and with these newcomers are brought in German and Dutch influences which are very perceptible in the Bohemian art remains of the period. In conformity with the spirit of the time, and the piety of Karel IV, the sphere of painting remains still very largely religious, but there is also some portrait and "worldly" painting. There is a marked development of painting "al fresco."

The survivals of painting from this period are quite numerous and afford interesting material for study. Besides the western there are noticed some Italian and even still some Byzantine influences. The quality of work reaches in some instances a high standard without, however, constituting masterpieces which would equal the best Flemish or Italian. It is plain that circumstances have as yet not been sufficiently propitious to develop a school of characteristic painters of Bohemia itself.

Simultaneously with the development of painting at large, a very considerable progress has also been realized during these earlier centuries in the development of miniature paintings and especially in the illumination of bibles, breviaries, psalters, and books of the gospels. An effort was also made

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during the reign of Karel IV in art mosaic.

During this period the painting of church interiors reached its maximum development, and there are accounts of whole series of churches and castles that were filled with paintings in this manner. Unfortunately a large majority of this painting has, in the course of time, been destroyed. Some good examples have been accidentally recovered in recent times during repairs to old churches.

During the reign of Václav IV, the son of Karel, the favorable period for the development of art and painting continues, but the latter is now marked by more boisterousness and less restriction. The art of illumination has progressed extensively, and has left a series of valuable examples.

The Reformation and the Hussite wars of the XV century not only stopped art progress, but resulted in widespread destruction. What this produced follows very largely old traditions. The art of illumination, however, shows a decided advance still further, as witnessed by the number of precious remaining examples, some of which begin already to show the influence of the Renaissance.

In the XVI century painting is especially favored during the reign of Rudolf II. Asa Hapsburg, Rudolf called in a number of Dutch and German masters, the foremost of whom is Bartholomew Sprangher of Antwerp, who eventually settles in Prague for the rest of his life. The new impetus given to the art of painting extended, however, all over the country and resulted in the appearance of a series of native painters, some of whom become especially noted.

The XVII century and the Thirty Years' War were on the whole a most unfavorable period for the art of paint-

ing in the Bohemian territories. A number of the foremost native artists were among the exiles from the country; and there was no incentive for the development of others. In addition to which there was a wide destruction. After the Thirty Years' War the new nobility and new rich owners, mostly of foreign extraction, in repairing the partly ruined and in building new mansions, called in again numbers of foreign painters, the foremost of whom was Peter Brandl, whose paintings were characterized by unusual power. The



Koline Koline ' napřínej rovině
nejeden synáček u tebe zahyne
Koline, Koline ' nejsi hoden stát,
nejedna matelka synáčka tam žrat
Matelka synáčka věstíčka bratříčka,
nejedná panenka svého milovníčka.

BITVA U KOLINA

Illustration to Folk Song relating to Battle of Kolín.

By Mikuláš Aleš



One of Mucha's great tableaux from Slavic history, "The Liberation of the Serfs in Russia," with idealized Kremlin in the background.

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art that showed the most rapid advance toward recovery was painting al fresco, represented by a new progeny of native painters, among whom excelled especially Václav Reiner (died 1745). The development in this direction is such that it is possible to speak of a Czech School of fresco paintings of the XVIII century. The subjects of the paintings were partly religious, partly battle scenes, either historical or allegorical, besides which there appear also landscapes, paintings of flowers, etc.

The reign of Joseph II, as a complete antithesis to that of Rudolf II, directly interfered with all progress in art, including painting. By the decree of 1782, the Painters Fraternity was dissolved. Rudolf's art gallery, and many privately owned pictures were sold abroad; and nothing was now produced. This curious state of affairs can only be regarded as one of the manifestations of abnormality which here and there have been observed in the different Hapsburgs. Fortunately, in 1796 conditions have so changed that the establishment of an "Association of the Patriotic Friends of Art" became possible, which was soon followed by the foundation of a permanent Art Gallery and Art School. This, properly speaking, was the beginning of the modern period of the art of painting in Bohemia, though for a long time yet the art was laboring under foreign influence.

The rest of the history of painting in Czechoslovakia is that of a steadily accelerating development toward the best of modern standards and an equally augmenting emancipation from traditional and foreign influences. The main pioneer in this direction is J. Mánes (1821-71), whose excellent studies of the native types and illus-

trations from old Czech history have exerted a strong influence on a line of followers. Jaroslav Čermák (1811-78) devotes himself to scenes from the life and environment of Slavs in the Balkans. F. Ženíšek and Mikuláš Aleš follow ingeniously and originally in the same direction (in Bohemia and Moravia). It is these two who produced in the main the exquisite wall paintings of the National Theatre.

Historic painting is represented foremost by Václav Brožík (1851-1900), known the world over by his great tableaux "Jan Hus before the Council of Constance," "Columbus before the Court of Isabella," etc.; and at the present time by A. Mucha who, since 1890, is working on twenty great tableaux that are to illustrate the main events of Slavic history. Eleven of these huge tableaux, 18 x 28 feet, have been completed and a number of them have, within the last two years, been shown in the Art Institute of Chicago and the Brooklyn Museum. Scenery in all its forms, genre, and all other forms of the art of painting, have today in Czechoslovakia able and noted representatives.

The older national collections of art are housed since 1882 in the beautiful and extensive Rudolfinum in Prague, while the more recent art treasures are housed in the "Modern Gallery." Also, there are a number of important private collections, and, taking the arts together, the great old churches and mansions of Prague, and the old churches, monasteries, castles and mansions scattered over the country, are similarly as in Holland, Belgium, France and Italy, so many parts of one vast art museum.

U. S. National Museum.



"Death and Resurrection," Group in Bronze, by Ettore Cadorin.

CURRENT NOTES AND COMMENTS

"Death and Resurrection," by Ettore Cadorin.

This photograph represents the bronze group "Death and Resurrection" by the sculptor Ettore Cadorin. It will shortly be erected for the Karagheusian family of New York City, in Woodlawn cemetery.

The group represents the symbol of the Christian belief, according to which death is considered but a passage from this life to the Eternal Life, through the resurrection of the spirit.

The two figures emerge from the massive block with a calm and large movement, especially of the torsos, while a part of the bodies remain enveloped and melted in the block. One of the figures expresses a complete attitude of lethargic sleep like death, which is not the end of everything, but a temporary rest. The other figure is animated by a movement of deliverance and life and the face expresses a rapture of serenity and beatitude.

The hair of the two figures descends along the bodies in floating masses which further down shapes themselves into the block so as to envelope the figures and add to the poetic mystery of the ensemble. The artist aims with this work to give a new character to the sculpture of cemeteries less conventional, and with a deeper and more symbolic meaning. A number of his works done in the same style, stand in the cemeteries of France and Italy.

Athenian Nights at Toledo Art Museum.

Would you like to spend some time back in old Athens with the filleted maidens and bronzed athlete of the Parthenon frieze? Would you care to see a play of Sophocles or Aeschylus given just as the ancients viewed it? Would you catch a bit of the real flavor of Greek art and civilization? Impossible! you say. Not at all! Toledo is doing it through her Museum of Art and it is one of the many things which mark this museum as no mausoleum, but a living, pulsating community center of art appreciation.

It all began when someone realized the possibilities of the steps of the museum as a stage for a Greek play. The dancers were members of a High School gymnasium class, and the actors came from a class in Public Speaking. The play chosen was Sophocles' Antigone, so different from the problem-plays of today, yet containing the world-old and ever-new conflict between duty and desire, and bringing home the truth of that truth the world seems able to learn through individual experience, "What a man sows, that shall he also reap."

It was a perfect June night. A silver thread of a moon in a real Aegean blue sky floated over the dark tree-tops and hung, poised, over the Ionic columns which form the stately entrance to the museum. Seats for the spectators were placed along the broad, flagged portico, while the actors played their parts on the marble steps. The Parthenon itself could not have formed a more classic background.

Between the acts, a group of girls, their white tunics caught with silver bands, danced as the old Greek chorus used to do. Girls of the twentieth century were they? Oh, no! They were devotees of Athene, once more offering their gifts to their patron goddess, and delighting to do her homage.

When the spectators demanded an encore, the dancers became gleeful children, dancing in the courtyard of their home, and bounding balls to the accompaniment of their delight. Finally, running down to the fountain in the middle of the square, where the waters of the pool flashed in the mellow moonlight, they raised graceful arms in adoration of Artemis, the moon-goddess.

It was the scene, in the flesh, that is to be found on many a Greek urn. The entire performance had that elusive charm which marked it as "a thing of beauty," and the remembrance of it in the minds of the audience will be a "joy forever."

C. L. PRAY.

Annual Convention of American Federation of Arts.

The twelfth Annual Convention of the American Federation of Arts will be held at the Corcoran Gallery of Art, Washington, D. C., May 18, 19, 20. Special sessions will be devoted to "Art and the People," "The Artist's Point of View," "Professional Art Problems," "Educational Work" and "The Art Museum."



Courtesy of Vose Galleries, Boston

"Fête Champêtre," by Adolphe Monticelli.

Monticelli Exhibition at the Vose Galleries, Boston.

The Vose Galleries, of Boston, on March 17, celebrated the eightieth anniversary of the founding of the house by opening one of the most remarkable exhibitions that has ever been held in this country—a display of twenty-one paintings by the immortal French colorist and romanticist, Adolphe Monticelli (1824–1886). Professor Churchill, of Smith College, delivered a lecture on Monticelli before a notable assemblage of connoisseurs.

Such another exhibition, for brilliancy and beauty of color, has probably never been seen in this country. Critics have come to accept Monticelli as the leader in his field, as richer and more vibrating than Watteau, and as the superior of Diaz both in color and in composition. The Vose display served to confirm this estimation of the master.

The outstanding picture in the exhibition was "A Summer's Day: Idyl," which is regarded by many as Monticelli's greatest work. It was lent by R. B. Angus, of Montreal, who is one of Canada's biggest collectors. Cool, joyous and lightsome, in it the artist reached the very heights of idyllic painting, with its group of happy figures surging like music amid a wood, under a romantic sky. Another masterpiece, also from the Angus collection, "A Garden Fête: Sunset," is in some ways the antithesis of the other, because it is intensely warm and glowing.

Monticelli's pictures all have the qualities of precious gems, but especially jewel-like is "Romantic Scene," also in the exhibition. This work has the beauty of rubies, emeralds and gold. Another extremely fine subject, "Woodland Dance," lent by the Hillyer Gallery of Smith College, was a prized possession of the late George Fuller. Other superlative examples in the display was "Fête Champêtre," brilliant and positive; "In the Woods," cool and exquisite with its cameo-like faces, and "The Star of Bethlehem," with oriental splendor flaming through the duskiness of night. "The Pet Dove" and "The Peacock Garden" were large subjects belonging to the series that Monticelli painted for the Empress Eugenie, and that introduce her portrait. Earliest of all in point of date, was "The Lark," that reminded one more of Watteau than any of the others.

BOOK CRITIQUES

*The Outline of History, by H. G. Wells.
Being a Plain History of Life and Mankind.
New York : The Macmillan Co. 1920. 2 vols.
\$10.50.*

It is obvious that so clever and calligraphic a ready writer as Mr. Wells can, if he shuts himself in his study with thirty or forty recent books and a stock of reference works, compile in a few months a history of the world, inferior as a history to the book that any one of a score of historians, if unhampered by scholarly inhibitions, could produce, but more likely to be read by the man in the street. As the reverend William Sunday wins souls, so Mr. Wells is said to be winning to the study of history many hitherto innocent readers. And timid preachers, and scholars who can be intimidated by Mr. Wells' denunciations of "the bent scholarly man as intolerant as a priest, as obscurantist as a physician," will fear to criticize the methods of either. But there is no reason why any serious critic should take seriously this propagandist pamphlet and book-making enterprise, except as a symptom of the intellectual decadence that threatens our civilization. It is for Anglo-American post-bellum culture what the sale of forty thousand copies of Spengel's "Downfall of the West, or Morphology of World History" is for the more pessimistic reading public of Germany. And, if European civilization really were foredoomed to another secular eclipse, prophecy might salute Mr. Wells' work as the Orosius of the New Dark Ages. The chief hindrance to such an unenviable immortality would be its bulk. Mr. Wells calls it an Outline, and it is made a very meagre and spotty sketch by the space wasted in explanation of its choices and apology for its rejections; or on those thumb sucking disquisitions of cosmic introspection, with which we are already too familiar in "The Research Magnificent," "Anticipations" and other of Mr. Wells' eleven "books on social, religious and political questions." But thirteen hundred large pages economically used would hold more history than Mr. Wells had time to get up, or than his shrewdness would inflict upon the reader who wants "plain statements that he can take hold of comfortably." With no larger expenditure of paper, the publishers could have reprinted an orderly presentation of three or four times the amount of historical facts given by Mr. Wells; and, in addition, Macaulay's, Carlyle's and Frederick Harrison's essays on history, Mill's review of Guizot's

"History of Civilization," Bryce's "Holy Roman Empire," Henry Adams' "Mont St. Michel and Chartres," Jebbs' "Primer of Greek Literature," the best parts of Mackail's "History of Roman Literature," equivalent sketches of the chief modern literatures, and a brief authentic history of science. But where in such a collection would be the unity, the stamp of Mr. Wells' demiurgic mind? There would be quite as much real unity as there is now. For what complaisant reviewers call the unity of this book, is an illusion created by repetition and cross references and the reiteration of Mr. Wells' prepossessions and prejudices: his socialism; his affectation of a Tolstoian Christianity, which his way of life gives him no right to preach; his disdain for the past; his exultation in the progress that has substituted the conveniences of his study for the defective library of Alexandria; his Shelleyan prophecies of the dawn of happiness and science on the world; his uneasy contempt for scholarship and culture; his antipathies to patriotism, the University of Oxford, the Romans, Demosthenes, Rudyard Kipling and Gladstone.

There is no unity, either, of artistic composition or of critical apprehension of the causal sequences and interrelations of history. The separate chapters were obviously composed by the method of diluting a capricious abstract of whatever modern book on the subject pleased Mr. Wells best, with the reflections and happy thoughts that flowed into his pen as he wrote. His nominal coadjutors, Mr. Ernest Barker, Professor Gilbert Murray, and the rest, profess to discuss these happy thoughts seriously with the author in the foot notes. But why should any other scholar concern himself with Mr. Wells' prejudiced estimates of literatures, which he has not read, and his jaunty pronouncements on historical problems which he knows from the hand books open before him? A professor in a great American University professes to be awe struck by Mr. Wells' accuracy, and says that, though he himself is a life-long student of history, he can detect no errors. If he will find an arena for joint debate, I will begin by presenting him with a score of "howlers." Or does he merely mean that Mr. Wells and his corps of experts have succeeded in spelling most of the proper names, and have correctly copied out the comparatively few dates given?

But the chief defects of the book are the faulty perspective and proportions, and the

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preposterous valuations. Nearly three hundred pages are wasted on geologic aeons and conjectural prehistoric human history, for which a brief chapter would have sufficed. More space is given to Philip and Alexander of Macedon than to the civilization and literature of Greece from Salamis to Chaeroneia. The literature and law of Rome and their influence are altogether ignored. The Renaissance is lost to sight and the entire political history of modern Europe from 1400 to 1800 muddled and skimped, in two confused and confusing chapters on the "Renaissance of Western Civilization" and "Princes, Parliaments and Powers." The two chief topics of 19th century history for Mr. Wells seem to be the scholarship of Karl Marx and the bad education of Gladstone.

While professing to write a history of the ideas and the mind of man, he omits the pre-Socratics, and Thucydides; is ludicrously inadequate about Plato and Aristotle; says nothing of stoics, epicureans and neo-Platonists, does not mention Chaucer, Dante, Shakespeare, Milton, Spinoza and Kant; has for Demosthenes only a sneer; has nothing to say of Grotius Burke, Alexander Hamilton and Lincoln.

To make up, he has eleven references each to Nabonidus and to the Neanderthal man; is copious on Roger Bacon, Loyola, Machiavelli and Confucius; praises the erudition of Karl Marx and the seatological psychology of Freud and Jung; gossips for several pages each on the story of Croesus, the scandals of the Macedonian court and the abdication of Charles V, and quotes three pages from an essay on modern Hindu life by one Mr. Basu.

Such are the proportions and the estimates of value in the Philosophic History on which the reconstruction of our civilization is to be based.

PAUL SHOREY.

The New Stone Age in Northern Europe. By John M. Tyler. New York. Charles Scribner's Sons. 1921.

It is one thing to collect facts concerning prehistoric times and to draw the true deductions from them, and quite another thing to present the information in an interesting way so that a man, who has not specialized on the subject, finds pleasure as well as profit in perusing the student's writings. To combine the two is an art. Professor John M. Tyler has exhibited this art in his recent book, *The New Stone Age in Northern Europe*.

The author begins with a brief, though comprehensive, review of the types of man appearing on earth prior to the Neolithic Period, with which those interested in primitive mankind have been made delightfully familiar by Professor Osborn in his *Men of the Old Stone Age*. Dr. Tyler, after devoting a chapter to the transition between these two periods and the geological changes affecting the European fauna and flora, takes up in orderly sequence the remains, which have been unearthed, throwing light on the life and industry of the New Stone Age. Through undetermined and undeterminable millenia the reader is led from one stage of culture to another, up from the crude state of the cave-dwelling hunter to the community life and tribal organization resulting from agriculture and to the nomadic life which came later with the domestication of herbivorous animals.

The migration routes of prehistoric peoples under the pressure of populations and the religious concepts born of new and changing conditions are treated in an attractive way. The reader sees a continual progress in the industrial, social and intellectual life of these ancient races. He sees the rudiments of modern civilizations gradually take form and develop. He is led on and on, step by step, through thousands of years until he at last emerges into the dim twilight, which we term "the dawn of history," when man invented the means of recording events for future ages.

Taken as a whole *The New Stone Age in Northern Europe* is, to use a paradoxical term, a fascinating history of a prehistoric period. It is a story which, when one begins to read it, he will find it hard to lay aside. The attractive nature and the sustained interest are due in large measure to the skillful treatment of the subject and the author's talent as a writer. Eliminating the scientific value of the analysis of collected data, and the years evidently given to the comparative study of authorities, the excellence of the literary style would make the book well worth the reading. There is a deftness of touch which clothes the driest facts with a charm which holds the attention and gives them life. The work is a fitting sequel to *The Men of the Old Stone Age* which brought to its writer so much favorable comment a few years ago.

Professor Tyler has enhanced the value of this decided contribution to archaeological literature by appending to the work an excellent bibliography. ROBERT LANSING.

ART AND ARCHAEOLOGY

An Illustrated Monthly Magazine

PUBLISHED AT WASHINGTON, D. C., BY

THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

ART AND LIFE (NEW YORK) COMBINED WITH ART AND ARCHAEOLOGY

VOLUME XI

JUNE, 1921

NUMBER 6

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Foreign subscriptions and advertisements should be sent to David H. Bond, 407 Bank Chambers, Chancery Lane, London, W. C. 1

Entered at the Post Office at Washington, D. C., as second-class mail matter. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized September 7, 1918.

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CONFEDERATE SOLDIERS' MONUMENT by Sir Moses Ezekiel in the Arlington National Cemetery
Washington, D. C.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XI

JUNE, 1921

NUMBER 6

SIR MOSES EZEKIEL: AMERICAN SCULPTOR

By HENRY K. BUSH-BROWN.¹

WE ARE assembled this day to do honor to one who by his own genius has gained the recognition of the world and the love of many friends, and we naturally pause to inquire on what food was this man nourished that he became so great. Born of a family of trades people there was certainly a vision in his mind as a child, and it is the vision of childhood when coupled with courage which makes for greatness.

MOSES JACOB EZEKIEL (known as Sir Moses Ezekiel), American Sculptor, was born in Richmond, Virginia, on October 28th 1844, the son of Jacob and Catherine de Castro Ezekiel. The first of the family in America was Ezekiel Jacob Ezekiel and Rebecca Israel Ezekiel, who came to this country from Amsterdam, Holland, and settled at Philadelphia, Pa., in 1808. These were the parents of Jacob Ezekiel, the father of Sir Moses Ezekiel. In early boyhood Moses Ezekiel manifested the greatest interest in the primary fields of art and when scarcely ten years of age

gave expression to his innate talent in the painting of panoramas and making moving figures and scenic dioramas, for the amusement of his family and friends. At the age of fourteen he had received an ordinary common school education, having devoted his spare time day and night in drawing, painting and writing poetry, and some of these early effusions were quite remarkable for such a mere youth. About this time he stopped school and determined to follow a mercantile life, but after a few years he tired of the monotony and usual routine of business affairs. In the year 1861, becoming imbued with the military spirit of that period, he entered the Virginia Military Institute at Lexington as a cadet, remaining there until the Institute was burned by the Union General Hunter in 1864 when he left with the Corps of Cadets for the field of action in the valley of Virginia and participated with them in the Battle of Newmarket, remaining in the Confederate Army until the close of the Civil War. In 1865 he again returned to the Institute and graduated with honors the following year. The re-

¹Address made on Wednesday evening, March 30th, 1921, at the Memorial Services in the Scottish Rite Temple, Washington, D. C.



A famous corner of the studio of Sir Moses Ezekiel in the Baths of Diocletian, Rome, Italy. Conspicuous are the "Homer" group, the statue of "David" and the bust of "Longfellow."

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Bust of the composer Franz Liszt, by Sir Moses Ezekiel.

verses met with by his family on account of the Civil War induced him again to re-commence his mercantile profession. On returning to Richmond in 1866 he soon tired of commercial affairs. He determined to adopt painting as a profession and executed some very creditable canvasses, among which was the "Prisoner's Wife" for Mrs. Mary Custis Lee, wife of the leader of the Southern armies, whose friendship and encouragement he had enjoyed while studying at Lexington where General Lee and his family resided. He soon, however, turned from the study of painting to that of sculpture, his first efforts being a bust of his

father and an ideal composition of "Cain, or, The Offering Rejected," His knowledge of anatomy being inadequate to the necessities of his future requirements for the study of art he entered the Medical College of Virginia for the regular course of lectures and study in "Anatomy and Dissection of the Human Body."

His removal to Cincinnati, Ohio, in 1868 gave his purpose a new opportunity. There he studied drawing at an art school for a short period and worked in the studio of a local sculptor where he made a statuette entitled "Industry," which was publicly exhibited and favorably criticized.

It was but natural that his aspirations should direct his steps to Europe for his further training in what he intended as a profession and in the spring of 1869 we find him sailing for Germany, for it was in Berlin at the Royal Art Academy that his study and success brought him honor and a still broader opportunity. In the summer of 1873, at the age of 29 years, he gained the Michael-Beer Prize of Rome, which had never before been awarded to a foreigner, for his basso-relievo of "Israel," giving him two years study in the "Eternal City." He thereafter made Rome his home, with an occasional visit to Berlin his foster mother, to Paris where he had a studio also, and to America his native land.

While in Berlin, during his four years of study he executed several ideal works in marble for patrons there and also fulfilled quite a number of commissions for America. Thus, it may be said, he was the product of American freedom of thought and purpose plus the patronage of Germany and the inspiration of Italy.

It was then but natural that his art should follow the choicest classical



Colossal Marble Group of "Religious Liberty", by Sir Moses Ezekiel in front of Horticultural Hall, Fairmont Park, Philadelphia. Unveiled at the Centennial Exposition in 1876.

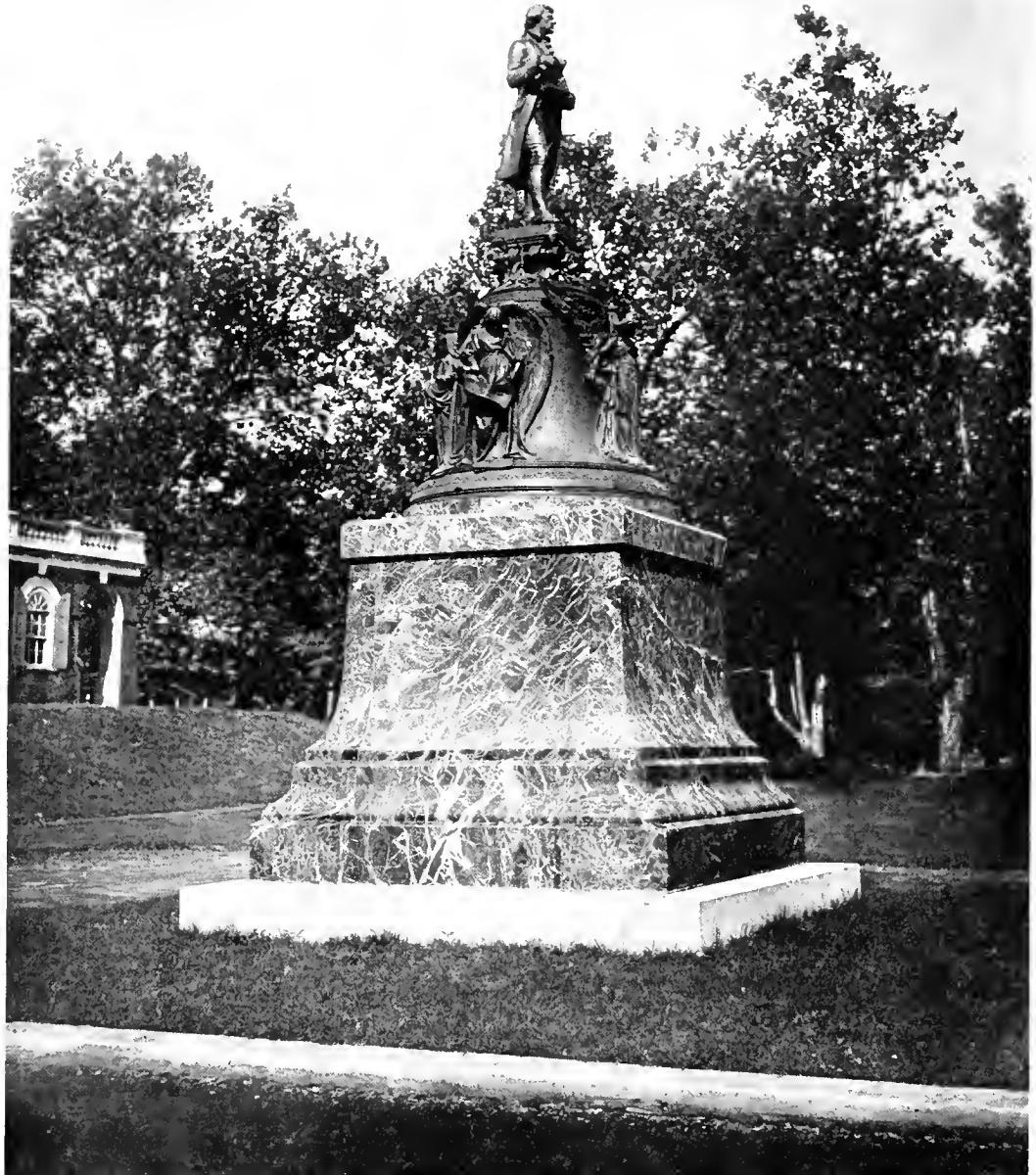


Recumbent Marble Statue of "Christ In The Tomb," in the Chapel of the Consolation, Rue Gonjon, Paris, France, by Sir Moses Ezekiel. Deeply religious in his nature, it is quite significant that he, an Israelite, should give to the world one of the best interpretations of Christ.

lines and find its best and noblest expression in ideal subjects. The first and greatest one was the incarnation of an abstract idea as exemplified in the colossal marble group of "Religious Liberty" for the Centennial Exposition of 1876, which was permanently erected in Fairmount Park, Philadelphia. His other most important works of this character are "Eve Hearing the Voice;" "Homer Reciting the Iliad;" "Apollo Listening to Mercury;" "David Returning from Victory;" "Art and Nature;" "The Fountain of Neptune;" "Christ in the Tomb;" "Napoleon at St. Helena;" "The Martyr, or Christ Bound to the Cross;" "Pan and Amor;" "Ecce Homo;" "David Singing his Song of Glory;" "Judith Slaying Holofernes;" "Jessica;" "Portia," and others. He made eleven decorative heroic portrait statues of the greatest painters and sculptors for the old Corcoran Art Gallery building of Washington; the "Stonewall Jackson" statue for Charleston, West Virginia, and a replica for Lexington, Virginia; the allegorical Jefferson Monument for Louisville, Kentucky, and a replica in front of the University of Virginia at Charlottesville; "Virginia Mourning

"Her Dead" at the Virginia Military Institute at Lexington; the "Confederate Outlook" at Johnson's Island, Lake Erie; the Lord Sherbrooke Memorial in Westminster Abbey, London, England; bronze seated public statues of Anthony J. Drexel in Fairmount Park, Philadelphia, of Senator Daniels at Lynchburg, Virginia, of Edgar Allan Poe (his last work) for Baltimore, Maryland, and others.

He excelled in portrait busts and executed many of them in marble and bronze; that of "Washington," now in the Cincinnati Art Museum, giving him his professional start in Berlin. Those of Franz Liszt and Cardinal Gustave von Hohenlohe gained for him the Knighthood for "Science and Art," and many other very notable men and women sat to him for portrait busts and reliefs. He was accorded the rank of "Chevalier" by King Victor Emmanuel and later received the title of "Officer of the Crown of Italy" from King Humbert. He received medals from the Royal Art Association of Palermo, the Raphael Medal of Urbino, medals of honor and honorary membership from many other Art Institutions, Societies, and Expositions.



THOMAS JEFFERSON MONUMENT by Sir Moses Ezekiel, in front of the University of Virginia, at Charlottesville. A replica of this monument is also in front of the City Hall at Louisville, Ky.

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Marble relief—“Confession.” M. Ezekiel, Berlin, 1873.
Professor Leo's Collection, Potsdam, Germany.

While these successes brought him deserving recognition from the highest art authorities, it is nevertheless the man and the artist to whom we are paying tribute today, for what he was is quite as important as what he did.

He established his studio in the ruins of the Baths of Dioceletian, a most spacious place, and the simplicity and greatness of the man was manifest everywhere in the Eternal City. Here he welcomed all alike whether great or lowly, and he was always ready to give aid and encouragement to young students who came to him for advice.

Every Friday afternoon Ezekiel kept open house for

his friends and here one heard the finest music by the greatest talent and met not only the best people of Rome, but also eminent strangers who might be visiting the city from all parts of the world. Therefore, an invitation from him was one of the prized artistic opportunities of Rome. Here the Queen Mother and other members of the Royal Household were frequent visitors. It was in this quaint and unique abode that he liked to show to his friends and visitors remarkable rare examples of ancient art, including many Greek and Roman fragments, which, together with this part of the Roman Baths themselves, contributed in no little degree



Marble relief—“Consolation.” M. Ezekiel, Berlin, 1873.
Professor Leo's Collection, Potsdam, Germany.

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VIRGINIA MOURNING HER DEAD.

Colossal bronze statue by Sir Moses Ezekiel, Rome, erected on campus in front of main building of the Virginia Military Institute at Lexington in memory of the Cadets of the V. M. I. who fell at the battle of Newmarket, Va. in 1864.

to the nobility of the setting in which art, music, and beauty were most happily combined with living forms of foliage, flowers and birds.

Early in this Roman life he made the acquaintance of Franz Liszt, the eminent musical composer, and Cardinal Gustave von Hohenlohe, the Papal representative of Austria. An intimate friendship grew up between these three

which lasted throughout their lives. They formed in themselves a lovely trinity of Art, Music and Religion, as between man and man, and it is quite natural that his portrait busts of these two notables should be among his best works. Besides the winters in "The Eternal City" these three famous friends had frequently their summers in the Villa d'Este at Tivoli, that sumptuous palace and home of the Cardinal. In such a soil and in such an atmosphere was the sensitive soul of Ezekiel nourished. What more could a profound artist ask, greater than these, for the growth of the spirit?

After a residence of over thirty years in the Baths of Diocletian it nearly broke his heart to have the Government demand the possession of this part of the ruins as an adjunct to the National Museum. On leaving there he was given by the municipal authorities the Tower of Belisarius on the Pincian Hill overlooking the Borghese Gardens, which furnished him a home for the rest of his years, while he took a studio and work rooms in the Via Fausta just off the Piazza del Popolo.

However, this disappointment had its redeeming side, for in consequence at this time he took occasion to visit America and while in his native country received the commission to execute the Confederate Soldiers Monument, which has served today, in a measure, as his tomb, in the Arlington National Cemetery—this monument and that of Edgar Allan Poe,¹ for Baltimore, being his last important works.

Ezekiel was helpful and generous to the poor, a friend to everyone, and by his works calls all who follow after him to the service of man for better and higher ideals.

Washington, D. C.

¹See ART AND ARCHAEOLOGY, vol. V no. 5 (May 1917) pp. 306-308.



Lake of Nemi in the Alban Hills. It was in the bottom of this lake that the remains of the two ships belonging to the time of the Roman Emperor Caligula were found. The banks are 330 feet in height and the waters of the lake are over 100 feet in depth.

THE ALBAN LAKES

By MARY MENDENHALL PERKINS.

"I SAW something in the Museo delle Terme yesterday, of singular interest," observed my companion, as we chatted about our recent respective Roman wanderings.

"What was it?" I asked.

"Those bronze mooring rings and ornaments from the two ships which were discovered in the bottom of Lake Nemi, in the Alban Hills."

"Yes, I saw those, and I saw, too, some heavy beams of larchwood, one of them eighty-five feet long, which came from one of these same ships."

"Let's take a day off from museums and churches and visit the Alban lakes tomorrow," she suggested.

"Agreed," I replied gladly.

The Alban Mountains, with their extinct volcano of Monte Cavo, are still frequently reminded of their volcanic origin through the medium of an occasional earthquake, while the two lakes, Albano and Nemi, without doubt, occupy the beds of two craters.

The region about Frascati, has always, owing to its height and situation, been a healthful district, abounding in springs, and enjoying the benefits of luxuriant cultivation. Alban wine, as we know, was famous even in antiquity. Both Frascati and Albano, near these lakes, have been surrounded since the most ancient times, with the country houses of wealthy Romans.

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Bronze mooring-ring from one of the ships sunk in the bottom of Lake Nemi in the time of Caligula. It is of perfect workmanship and may be seen today in the Museo delle Terme, in Rome.

"No wonder the region is so full of fascination for the student," I said. "It is the human interest, after all, that adds the greatest charm to these scenes."

"Yes," replied my friend, "it makes very real the great men who once were a part of it all, who belonged to this very soil."

As we left Frascati behind us and took the road to Lake Albano, we passed a fountain with a large reservoir, at which a number of the country women, wearing the picturesque Alban costume, were washing and beating their clothes, talking, laughing, exchanging the gossip of the day, and making a pleasure of their labor.

We drove along this beautiful road, in the early spring-time, with Monte Cavo towering above us, and came suddenly into full view of the Lake of Albano. Its deep, clear, oval basin,

flowering banks, rich, green ilex and cypress trees made a picture of enduring beauty. We passed Castel Gondolfo, the pope's summer residence, which he never visits now, and entered Albano by a long avenue of noble ilex trees. It is said there is no more remarkable antiquity in the world than the emissarium, or outlet of the Alban lakes. This was made four hundred years before the Christian era. It is a tunnel a mile and a half long, bored through solid rock of the mountain of Albano, and built of masonry. It was made to carry off the waters of the lake which had risen to such a height that they threatened the whole plain of Latium, and Rome itself, with inundation.

At this time Rome was besieging the Etruscan city of Veii, twelve miles to the north. The Delphic oracle being consulted, said that Rome would never be safe or Veii conquered, 'til the waters of the Alban were made to flow into the sea. As it occupied the bed of an old volcanic crater, it had, up to this time, no visible outlet. So the Romans inspired by fear of defeat and destruction, undertook, and carried through, the gigantic work within a year. After the lapse of twenty-three hundred years, it still carries the surplus waters of the Alban lakes to the sea. As the channel is only six feet high and three and a half wide, it is said but three men could work in it at one time. Piranesi says they must have bored deep pits, in several places in the mountain, to the proper level and let men down to work at it. The strong arch of masonry at its mouth is a proof that the structure of the arch was known to the Romans as early as 400 B. C.

A little farther on we saw along the shore of the lake, some high artificial caves or grottoes, hollowed out of the

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rocky, steep banks, called by the natives, the "Bagni di Diana" or the "Baths of Diana." They are thought to be the remains of a nymphaeum, or summer retreat, constructed by the Emperor Domitian.

The nymphae of ancient times were usually made in the sides of steep hills; certainly no more delightful place for one could be found than the shore of the Alban Lake.

The Emperor Domitian had a magnificent villa on this lake; portions of its ruins being visible yet in the extensive grounds of the Villa Barberini. The villa of Domitian included those of Clodius and Pompey. The most curious part to be seen today is a long crypto-portico, or underground passage-way. Cicero called the villa, "Clodius's insane structure."

The present Villa Barberini follows, in its general plan, the outline of the glorious villa of Domitian. Many of the ancient walls, terraces and other ruins are so concealed by a thick growth of ivy, ferns and evergreens, that one feels rather than sees, the antiquity of the place. It is said that no tree, flower or bird that is not purely of classic times seems to be allowed to live in this once imperial domain. No flowers adorn the emerald green of the lawns, except the classic rose and violet.

Lanciani, the greatest archaeologist in Rome today, says that the view from the Villa Barberini, commands more classic history "as it stretches far away from the foot of the Alban Hills to the Mediterranean, from the promontory of Ciree to Mt. Soracte, from Ostia to the Tiber and Rome, than in all other districts of Italy together."

To reach Lake Nemi, we followed an ancient road which led over an imposing viaduct spanning the gorge between

Albano and Ariccia, two hundred feet to the bottom of it! Ariccia was the fifth station on the Appian Way, which is remembered as the place where Horace spent the first night of his journey to Brundusium. The women of Ariccia and Genzano, on Lake Nemi, are famed for their beauty.

The beautiful little Lake of Nemi, was once the crater of an active volcano. It is somewhat smaller than the Lake of Albano, more nearly round, and sunk more deeply in its woody banks; so deeply indeed that it is said no wind ever ruffles its glossy surface. The ancient poets called it, "Diana's Mirror"; this from a temple to the Scythian Diana, on the north side of the lake, where, at that time, was only a dense forest. Of this temple only ruins remain.

The rule of this sanctuary by the Lake of Nemi, was truly barbaric, and worthy of the Scythians, for no one could be elected High Priest of the Temple, unless he had slain, in single combat, with his own hands, his predecessor, who had won the office in the same manner. Imagine the state of terror in which the pagan priests must have lived. This dreadful rite was continued down to the time of Marcus Aurelius, in the second century of the Christian era.

Archaeologists tell us that this lake was formed hundreds of years before the extinction of the last volcano in the Alban Mountains. One can imagine what an awe-inspiring place it must have been to the worshippers in the Temple of Diana. The borders of the lake, covered with its thick forest must have echoed and re-echoed to the rumbling and frightful outbursts of the nearby Monte Pila. We are told that the ashes and smoke filled the sky and the echoes from cliff to cliff and from

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mountain to mountain were heard as far as Rome.

Perhaps the most interesting thing connected with this lake today, was the discovery some years ago, of the two ships at the bottom of the lake which is over one hundred feet deep. The ships, reliques of which had formed the immediate cause of this pilgrimage of ours, are of great size and rich in various kinds of ornament. They were doubtless launched in the luxurious time of Caligula, nearly two thousand years ago. Many attempts have been made during the last five hundred years to bring them to the surface, but so far, without success, as they are deeply imbedded in the silt and mud of the lake. By an ingenious arrangement of floaters, tied to strong cords, the other ends of the latter fastened around the sides of the sunken ship, the exact shape and outline of these boats were obtained. One of the ships was thus found to be two hundred, the other two hundred and fifty feet long.

For the fourth time, the raising of the submerged craft was tried in 1895, with better results than formerly. The decks of the first boat examined by the divers must have been a marvelous sight; evidently money had not been spared to make them wonderfully beautiful. They were paved with disks of porphyry, and serpentine, two of the rarest marbles, about a quarter of an inch thick, framed in lines of white, gold, red and green enamel. The parapet and railings were all heavily

gilded; the lead pipes which had carried the water to the fountain on deck, were inscribed with the name of Caligula, Roman Emperor. The beautiful bronze mooring-rings from the first ship, to be seen in the Museo delle Terme today, include lions, wolves and tiger's heads, also a fine head of Medusa, in bronze. A large number of Larch-wood beams, which we saw in the same museum, were brought up partially broken.

On the second ship, marble terraces, enameled decks, shrines and fountains, were discovered, with what had once been hanging gardens.

"How," asked my friend, "were two such large ships ever launched on this small lake, with its steep banks, hundreds of feet to the waters' edge?"

"No one, even among our learned archaeologists, has answered that question yet," I replied.

"Of course there are many opinions and theories, but thus far they are only surmises. The wisest of them all, Lanciani, says he believes the ships were used for religious ceremonies connected with the Temple of Diana, and for combined processions on land and water."

When these ships are floated again, if they ever are, perhaps discoveries will be made, then, which will reveal to us the mystery of their origin and, it may be, tell us, too, what fates conspired to bring about their end.

Los Angeles, California.



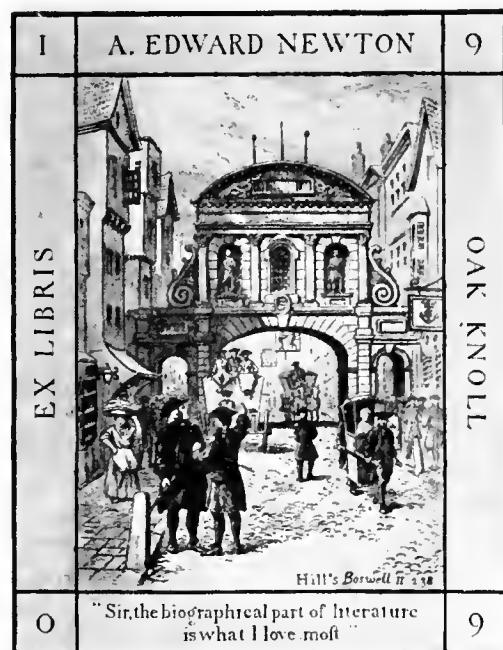
SOME LITERARY BOOKPLATES

By ALFRED FOWLER.

THE HIGHWAYS of Literary Bookplates have been well and truly explored but many byways of untold charm and happiness are still uncharted. The bookplates of literary people are usually "association copies" but some of them bear more clearly than others the sign manual of individuality. Towering head and shoulders above the majority of its fellows—always provided a bookplate may have head and shoulders—may be found the design used by A. Edward Newton of *Amenities of Book-Collecting* fame.

For bookplates some people choose posters, others choose engravings after the fashion of their silver plate, whilst still others seem to prefer merely to enhance the decoration of their books by adding some conventional ornament. But, whatever the motif, whatever the mode, a wise man like Mr. Newton chooses a design he will always cherish. The wise man's bookplate has an individuality and permanency which, like his choice of books, reflects his own character.

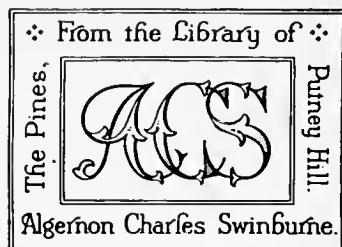
As one would expect, Mr. Newton's bookplate is of Johnsonian interest and depicts an incident in Boswell. Johnson and Goldsmith were standing in the Poet's Corner of Westminster Abbey when Johnson quoted, "*Forsitan et nostrum nomen miscebitur istis.*" (Perhaps some day our names will mingle with these.) On their way home they noticed the heads of some traitors spiked on Temple Bar and, probably with thoughts of their own Jacobite tendencies in mind, Goldsmith paraphrased the quotation, "Perhaps some day our *heads* will mingle with those!"



The bookplate of Algernon Charles Swinburne is typical of his attitude toward his books during those last years "the little old genius and his little old acolyte" (Watts-Dunton) spent in their "dull little villa" in Putney. When Fitzmaurice-Kelly complimented the poet on his collection of Elizabethan and Jacobean dramatists Swinburne said, "Yes! not bad for a poor man," and so it was with his bookplate except the bookplate would not have been bad for a rich man who really loved his books.

Being a severely simple typographical label, the bookplate's interest lies purely in its association with its genius owner who withdrew more and more into his books as deafness and the beneficent tyranny of Watts-Dunton overwhelmed

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him at "The Pines." No far stretch of the imagination is required to visualize the poet pasting his emblem of esteem—for was he not giving it his own name?—into a newly acquired and much beloved Elizabethan quarto just added to that select company which had become such a real part of himself in those last years of seclusion.

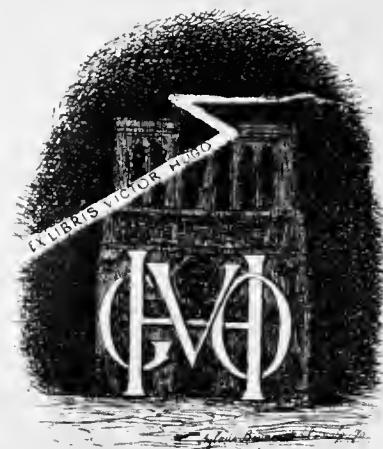
That Swinburne was a great admirer of Victor Hugo is attested by the fact that he called Hugo "the greatest man born since the death of Shakespeare." Whether or not we fully agree with that opinion, most of us will admit being very much interested in Hugo's life and work, although all too few of us are acquainted with his bookplate made in July, 1870, by Aglaüs Bouvenne and sent to him as one of the countless gifts received during his "glorious exile" in Guernsey. We may well believe that such a staunch advocate of the utility of the beautiful made good use of the bookplate in the small but select working library of "The Lookout" on the roof of Hauteville House. Here the red-robed figure worked incessantly, standing before a little shelf high on the wall, magically transmuting bottles of ink into golden fruit.

The bookplate is a result of the artist's admiration for *Les Châtiments*, "a book written in lightning" as Swinburne says, and shows Notre Dame de Paris in a storm-shadowed background with a streak of lightning flashing across the foreground and bearing the name "Victor Hugo." There is also an im-

aginary bookplate in existence which Hugo never saw or used and which depicts a frog on a ledge over the water, looking at the setting sun in which appears the name "Hugo."

Speaking of Shakespeare calls to mind the two superb bookplates the late C. W. Sherborn, R. E., engraved for the Shakespeare Memorial Library and the Shakespeare's Birthplace Library at Stratford-upon-Avon. These two bookplates were engraved by Mr. Sherborn in his best style, that for the Birthplace Library reproducing the interior of the room in which the bard is said to have been born whilst the bookplate for the Memorial Library reproduces the Droeshout portrait perfectly in a space less than an inch and a half high!

Around the portrait is a frame of beautiful roses and leaves from the forest of Arden and just above the portrait are the Shakespeare arms with the old motto, "*Non sans droict.*" A Baconian with a fair degree of confidence in



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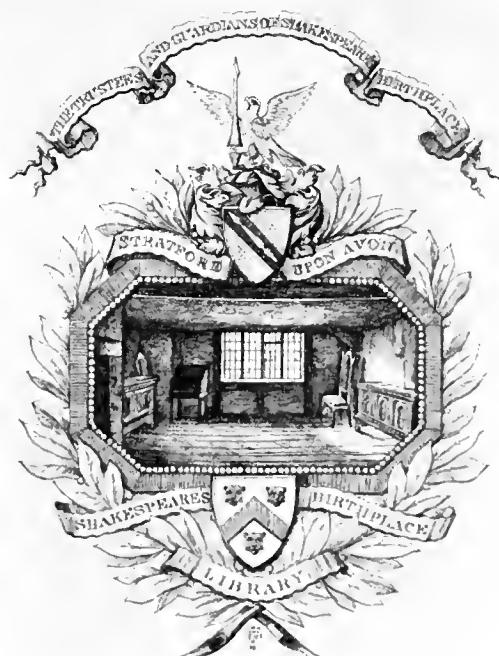
Shakespeare's integrity must find considerable food for thought in that motto—"Nothing without Right"!

Mr. T. Sturge Moore, that genius so talented in poesy as well as art, has made only a few bookplates but all of them are rare examples of what a vital piece of art a bookplate can be in the hands of a master. Mr. Moore always combines his own ideas with those of his friends in making bookplates for them. Thus the bookplate of W. B. Yeats is doubly interesting as a literary bookplate since it combines in a "sweet wedding of simplicity" the ideas of its poet owner and its poet-artist maker. The design has precisely the feeling one would expect to find in the personal mark of the author of *Deirdre* and *The Host of the Air*.

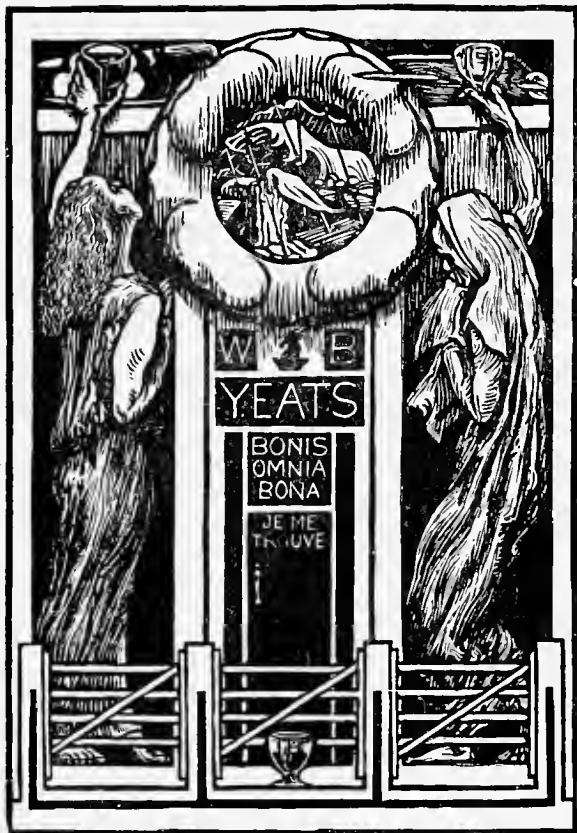
On one side we see a full-formed maiden reaching for the overflowing flagon of life whilst, on the other side, the empty bowl is being reluctantly put down by a hooded, wasted figure of age,

symbolical of life and of its fullness and emptiness at once. A vignette in the center recalls the *Rose of Shadow* where "suddenly the thatch at one end of the roof rolled up, and the rushing clouds . . . seemed to be lost in a formless mass of flame which roared but gave no heat, and had in the midst of it the shape of a man crouching on the storm."

The bookplate Mr. Sturge Moore has made for Campbell Dodgson is another particularly fine creation, this time combining the ideas of two ardent enthusiasts of wood-engraving with the happy results one might justly expect. Mr. Dodgson, who is the Keeper of Prints and Drawings at the British Museum, has written a great deal about wood-engraving and other branches of art, especially the work of Albrecht Dürer. "Diligence Taming the Passions" is the subject of the design in which the poet-artist has given full play to his mastery



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of design and of the art of engraving on wood, resulting in a little masterpiece that will rank with the chosen few as time goes on. The lettering and border were added when the bookplates were printed at the Eragny Press.

A shepherd in a leafy bower whiling away the dreamy noontide charmed by the piping of Pan was Edmund Clarence Stedman's idea of an idyllic existence. The motto on the bookplate of this anomalous genius who once characterized himself as "a man of letters among men of the world, and a man of the world among men of letters," gives another interesting glimpse of his real character. The motto "*Le coeur au métier*," which may be freely translated "With your heart in your work" echoed his heartfelt sentiments and

reflected a hidden strength which drove him to wrestle with Commerce to gain the leisure to woo the Muses. When he sought refuge at Kelp Rock from the stormy existence at the Stock Exchange it is easy to believe that he derived an immense amount of satisfaction from a possession which so constantly reminded him of his ideal. On opening a book, even a glance at the little bookplate would do much toward establishing that peaceful state of mind he sought.

Stedman's verse and criticism testify to his ability as a man of letters whilst his popularity with his business associates led them, after his death, to subscribe a fund to furnish a room in the Keats-Shelley house at Rome in perpetuation of his memory. The Keats-Shelley Memorial, in this connection, has an unusual bookplate engraved on wood by Timothy Cole after a design by Howard Pyle which is one of only eight designs for bookplates by that artist.

A comprehensive paper on Literary Bookplates would include an almost endless list of authors' bookplates and



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hearts of collectors. In this small space the attempt has been to deal with a few exceptional devices which stand out from their fellows as affording otherwise closed vistas of their owners' lives and characters. The field has not been exhausted — indeed the surface has barely been scratched! — and it may be possible to deal with additional examples in the future if the subject should be found of sufficient interest.

Kansas City, Mo.



William Rush carving his figure "Icota and the Swan" for the fountain in the garden at Penn Square where the first pumping station of the Philadelphia Water Works was located. The painting is by Thomas Eakins.

WILLIAM RUSH

THE EARLIEST NATIVE-BORN AMERICAN SCULPTOR

By WILFRED JORDAN.

WHEN OUR ancestors came to America they brought with them only a few essential household goods and for a considerable period were unable to supplement these, except with the plainest and most necessary things of their own manufacture. Later, as conditions became more settled our early craftsmen found opportunity to beautify their work and these efforts mark the beginning of American Art. The craft of the wood carver in early times being a luxury rather than a necessity, its development was slow, and only became stabilized when our cities began to grow and general prosperity was established.

The names of the most of these artists in wood have long been forgotten but one stands out preeminent as the master of them all, William Rush. Born in Philadelphia, in 1756, he was apprenticed while a mere lad to Edward Cutbush, a carver from London, and developed such remarkable aptitude that it was not long before he was "rewarded by a large and lucrative business in the designing of figureheads for ships."

In such times as Rush could snatch from his occupation, he executed a creditable number of pieces of sculpture. Of these the best known are his figures of "George Washington" and "Leda and the Swan" (sometimes called the "Nymph and the Bittern" and "The Spirit of the Schuylkill.") Both of these examples of his work are in the National Museum collection at Independence Hall.

In more than forty biographical and historical works in which William Rush

is mentioned, the names of his parents or descendants are not given. "The son of a ship carpenter," "Third child of a family," "The only child of a ship carpenter," so his biographers state; agreeing, however, that he was born in Philadelphia July 4, 1756, and died there



Liberty crowning Washington the latest Rush find. Now on exhibition in the Metropolitan Museum of Art, New York City.

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January 17, 1833. Few of the details of Rush's life have been preserved in any form. The best sketch of him, though very brief is to be found in William Dunlap's *Arts of Design*.

To see any of the work of Cutbush, to whom Rush was apprenticed, is to realize that he was chiefly self-taught, and in spite of his limitations his work displays a depth and breadth of artistic feeling and understanding that are truly remarkable in view of his restricted opportunities.

His figurehead of the "Indian Trader" for the ship *William Penn* was so true to life that the wood carvers of London would come in row boats and lay near the vessel and sketch designs from it, they even made plaster casts of the head. His figure of "The Genius of the United States" for the frigate *United States*, his "Nature" on the frigate *Constellation*, and his "America," a female figure crowned with laurel decorating the frigate *America* launched in 1782. All were of chaste design and of great strength. Of his "River God" on the ship *Ganges*, Charles Willson Peale said, "Its beautifully proportioned moulding forms a face that seems 'petrified by the sentiment of the Infinite'; one is impelled to reverence."

Besides numerous real and mythical characters, Rush also executed admirable busts.

What is interesting and not generally known is that many of his works are still preserved, and in a remarkable state of preservation, considering the usage many have received.

A list of his carvings which have been identified by the writer and not already mentioned, follows:

Full-length figures of "Wisdom," "Justice," "Winter," "The Schuylkill" (river), "Chained," "The Schuylkill



Original head of Leda from the wood carved figure of Leda and the swan by William Rush. The rest of the figure has been destroyed.

Freed," "Comedy," "Tragedy," "The American Eagle," "Commerce," "Labor," "Peace," "War," and "Liberty Crownning Washington"—a recent discovery, now on exhibition at the Metropolitan Museum of Art, New York City.

The biggest group of these is at the Old Fairmount Water Works, Philadelphia, now the New Municipal Aquarium. Here repose "Wisdom" and "Justice," both colossal figures carved for the occasion of Lafayette's visit to Philadelphia in 1824. Originally these were placed on a triumphal arch in front of Independence Hall. "Justice" leans on a shield with balance and scales; "Wisdom" looks into a mirror, which she holds in her right hand, a serpent coils down her left arm its head within the grasp of her half-closed hand.

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Rush gave an exhibition of his work at the Philadelphia Academy of the Fine Arts, in 1812, which included busts of Linnaeus, William Bartram, Henry Muhlenberg, two busts of William Penn, a bust of himself, and busts of Voltaire, Franklin, Rousseau and Lafayette; also, statues of ideal figures: "Architecture," "Exhortation," "Praise," "Cherubim," "Agriculture," and "Christ on the Cross."

It is very easy to analyze Rush's style and to pick hall-marks for identification; he had his favorite motifs and designs; his proportions were nearly perfect, his details fine. In almost every case his figures were hollow, wherever the proportions admitted, even in the arms and feet; and each section was

carefully fitted with long wooden dowels and then glued together. There is evidence that he treated the hollow parts of his figures to help preserve them, using cedar oil or bees' wax for that purpose.

Dunlap tells us: "His time would never permit or he would have worked in marble. He used to say it was immaterial what the substance was, the artist must see distinctly the figure in the block."

It is impossible to find in America better expressions of the woodworker's art than the work of this genius who may be truthfully called the earliest native-born American sculptor.

Independence Hall, Philadelphia.

RUS IN URBE

Song for City Folk in the Spring-time.

*And, oh, where'er the sunset trails
Beauty inheres,
Whether o'er land the daylight fails
Or on shimmering meres;
E'en these small squares of city grass,
Emerald and gold,
In imagery of web surpass
Famed meads of old.
And, oh, where'er Youth doth abound
Love hath delight,
Whether of low, near to the ground,
or of the height!
Humble, indeed, who, hand in hand,
Walk through the streets;
Yet glance and touch make fairyland
As the heart beats!*

HARVEY M. WATTS.

GLIMPSES INTO GREEK ART

By FREDERICK POULSEN.

IN ONE of the cabinets of the Metropolitan Museum of Art in New York is exhibited a gold ring with an engraved bezel, representing a young woman who has thrown her dress over a chair and now stands, lifting her arms in sheer joy of the pliant strength of her young body. Judging by its style it was executed in the fifth century B. C. by a Greek artist, but there is something so fresh and engaging in the figure that after two thousand years its charm is still felt by the spectator. I wonder how many persons in the busy and restless crowds of New York know of the existence of this little work of art which after many travels has come to rest in the heart of their city, reminding them of the joys to be gained from the memory of their past. No one can escape sorrow, but it is in the power of everyone to fill his leisure hours with the pleasure to be found in the artistic creations of man. It is the dream of the artist that his work shall lighten the daily life of the generations to come. But the artist is powerless without the help of others who guard and transmit what he has made. A poet's songs will not be remembered and treasured by generation after generation unless lovers of poetry, year by year, bear witness to the worth of their treasures. As with poetry, so it is with painting. During the period of the Renaissance it was seen that life became more vivid, that new sources of pleasure were opened through the study and appre-

ciation of the art of antiquity, study aimed not at imitation, but pursued for inspiration in art, and for the adornment of everyday life. And to this very day intellectual Europe is living on that inheritance. Its historians are the enemies of corruption, the servants of immortality, the steadfast, chivalrous guard of the great memories of life and art.

But the muse of history is like the fairy who lures her knight deeper and deeper into the charmed mountain. Imperceptibly it leads the inquirer from art to life, from the great events and persons of the past to the commonplaces of its everyday life. In this change of view the excavation and rediscovery of the lost ancient cities Herculaneum and Pompeii formed the turning-point, by bringing to the investigators of the eighteenth century the problem of interpreting life as lived in these old towns, in the artistic dwellings of the aristocracy as well as in the mean garrets of the common people. The discoveries did away with the erroneous conception of the Greeks as a chosen people, endowed by the gods with superiority both in art and in science. And how much has been added by later investigation, how much both of light and shade has been brought out in the picture? What a revelation it is when, through the inscriptions from the temple of Asklepios in Epidavros, we learn of a popular ignorance and superstition against which the contemporary works of a Plato and an Aristotle are thrown into strong relief. That students have sometimes gone too far in recording commonplace facts must be admitted, but the final decision in this matter does



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not rest with the layman. He must content himself with the assurance that not all secrets, not all peccadillos are recorded, and it is possible to commit even a great many follies which will disappear into the common grave of time, leaving no trace behind. But does anything remain of special and exclusive value in the Greeks and in Greek art when the soul of their people is thus placed under the microscope of scientific investigation? Greek sculpture cannot be denoted simply as classical and contrasted with realism and romanticism. Art was only classical in the fifth century and during a small part of the fourth century B. C. During the remainder of the fourth century and the whole of the Hellenistic period we see Greek art pass through all stages from extreme realism to romantic pathos, from charming, often superficial, conventionality to the expression of the most intense feeling, thus including as many living and individual forms as are possible within the limits of the art of sculpture. Hellenistic art embraces not only representations of street characters and intoxicated crones but also the theatrical contortion of Laocoön. The contrast between ancient and modern sculpture lies not in the style or technique, since we find styles ranging from the baroque to dry classicism, and we find great variety both in the treatment of material and in the employment of tools. The contrast, as the English archaeologist, Guy Dickins, who lost his life in the World War, has so well said, lies only in the psychological relation of the people to art. In modern times, which we may consider as beginning with ancient Rome, the mass of the people are indifferent to works of art. It would be no punishment to exile a man of the people to a town de-

void of statues and paintings. He would not suffer consciously either in his spiritual or his bodily well-being. Even in the time of the Renaissance, which was much keener in its enthusiasm for art than the present time, it did not make any difference in a man's emotional attitude toward life whether he lived in a town full of paintings or in one where there were only a few, for even paintings, which the present time understands far better than sculpture, are only considered a handsome supplement to good furniture, not as a vital necessity. Art is a beautiful by-product of human activity, but can be dispensed with in modern opinion. But to the ancient Greeks art was more than a luxury and an ornament of life; and even to a common Greek exile to a city without statues would have been a terrible punishment. It would have meant to him banishment to a desert of ungodliness, and a life without religion. The religious feelings of the Greeks were not satisfied by ceremonies and edifying speeches. The temples of the gods and their glorious images were to him the real edification. Again the local patriotism of the Greek demanded statues of the heroes of the city, the strong and mighty men whose power endured even after death; and how could the city's pride, the victors in the games, be remembered unless there were statues representing them in their triumphant youth? The Nike of Samothrace was to the Greek not only a masterpiece of sculpture, but victory itself which produced in his mind the emotion which prayers and hymns bring to the mind of a Christian. There is, then, in Greek art a nucleus of deep seriousness. Of course, one smiled at caricature, just as one laughed in the theatre at the misfortunes of Herakles and Dionysos in a comedy of

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Aristophanes. What could not be endured was frivolity in the deeper sense. There were dogmas in Greek art which were just as little shaken by caricature as the dogmas of the Middle Ages were touched by satires or comedies in which the devil played a comic part. But just as the Church showed a stern face if too many liberties were taken, so the Greek would have felt the modern pursuit of various styles, from impressionism to futurism and cubism, to be blasphemy, and would have heard with anger the constantly recurring phrase of modern critics: "the sensa-

tion of this exhibition." For this reason Greek art is like a spacious and cool temple free from the contamination of the people as well as from the scented air of the boudoir. Good and evil were to the Greek equivalent to beauty and ugliness, and there was no good taste, because bad taste was altogether unknown. And that is why we shall always fall back upon Greek art, however much modern art may strive and experiment to the farthest bounds of extravagance.

Ny-Carlsberg Glyptothek, Copenhagen.

ON A SAROUK RUG

Rose and blue and gold!
It lies under the lamps
And carpets my room
With the evocation
Of gardens long dust
And hours long dark.
Rose:
Edge of dawn
Above black trees.
Blue and gold:
White-starred midnights
And smoke of desert fires
Lance-straight on guard
By sleeping caravans.
Pomegranates forever out of reach
Of gilded tortoise,
Roses of Iran
And ghost-pale almond branch
Forever still in a breezeless close.
* * * * *

Thrum,
Thrum.
The sitar's empty voice in tune—
Thru the dissolving years
Breaks the high, thin tinkle
Of many bracelets,

Gleams the white flutter
Of ardent feet
Like seeking butterflies
In the soft rose and gold
Of this Sarouk garden place.
O lotus-white and pink,
O breeze-blown curve of open arms!
The Eastern sun
Slants thru palace windows
Lights your sweet, child mouth,
Your rose-tipped hands;
Lights your waving grace
As you sway
Like some wondrous passion-flower
Sprung from the glowing garden
Of this ancient Sarouk rug.

* * * * *

O Persian love of mine—
How long ago your little feet
Pressed this rose and blue and gold!
And still you answer dream with dream
And keep your nightly tryst
When an imagined sitar
Thrums its fevered beat
In the heart of your Western lover,
Come too late.

H. H. BELLAMANN.

CARICATURE AND THE GROTESQUE IN ART

By ALFRED J. LOTKA.

IT HAS been remarked that most disquisitions on humor bear the stamp of having been written by persons themselves somewhat lacking in the sense of humor. Schopenhauer, to whom we owe a classic on the subject, cites, as an example of the ludicrous, the appearance presented by the tangent meeting the circumference of a circle. Having delivered himself of this brilliant example of the ludicrous, he proceeds to analyse why it should be so funny. In justice to Schopenhauer be it said that some of the other examples which he condescendingly adduces "in order to come to the assistance of the mental inertness of the reader," are genuinely funny and elicit a hearty laugh.

The fact, of course, is that the comic is one of those things which it is difficult to analyze or define, though most of us have no difficulty in recognizing it when we meet it. Not that the sense of humor is at all uniform. The musical "comedy" which draws a large and seemingly much amused audience may arouse, in one critically disposed, nothing more than a smile of pity for the feeble attempt at humor, and perhaps some resentment of the insult offered to his intelligence in expecting him to laugh at such inanities. On the other hand, some of us who lately attended the rendering of *John Ferguson*, were much annoyed by the malformed sense of humor of certain persons in the audience; a correspondent writing to one of our daily papers and commenting on this, suggested the founding of a "Society for Exterminating Audiences Who Laugh at the Wrong Time." Of course, in such cases the fault may not lie wholly with the audience—but as to this let the critic

decide. The fact is, the line between the tragic and the comic is not so very clearly defined, and for this reason the playwright or actor who seeks to appeal to our sense of the tragic is always in danger of breaking through thin ice and calling forth laughter out of season. The descent from the sublime to the ridiculous is perilously easy. Even in real life we occasionally meet with terrible illustrations of the close neighborly relation between the emotions associated with the comic and the tragic. There is an instance on record of an entire funeral procession being convulsed with laughter started by one of the mourners recalling a witty saying of the deceased; and history related how a certain frontiersman, returning to his home, and finding his wife and children murdered, burst into a fit of uncontrollable laughter, exclaiming again and again "It is the funniest thing I ever heard of"; and so he laughed on convulsively until he died from a ruptured blood-vessel.

In the graphic arts the comic finds its most marked expression in the caricature and the grotesque. Here also we find a mixture of the solemn and the ludicrous. In his characteristic style, which is singularly adapted to this topic, G. K. Chesterton remarks: "Caricature is a serious thing; it is almost blasphemously serious. Caricature really means making a pig more like a pig than even God has made him. But anyone can make him not like a pig at all; anyone can create a weird impression by giving him the beard of a goat."

We are accustomed not to take Chesterton too seriously. Yet there

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is always an element of truth in his over-statements. And that there is some quite serious motive behind the frolics of the artist let loose, venting his humor in caricature, is evidenced by the sketches of such great masters as Leonardo da Vinci. Vasary tells us that Leonardo, if he chanced to meet a face of extraordinary character, would follow its owner for a day at a time, until the features were thoroughly impressed upon his mind; on his return home he would then draw his model from memory as if he were present to view. Lomazzo tells an amusing story, which shows how keen was da Vinci's interest in the humorous side of life, and which at the same time illustrates the originality of method of this wonderful genius. Leonardo on the occasion narrated gave a dinner to which he invited a number of peasants. He amused his guests by telling them funny stories, until he had them all convulsed with laughter. He then withdrew, and when he returned to his company he brought with him a collection of sketches of his guests which, by their grotesqueness, only renewed the merriment. A little gruesome is the report that da Vinci made a custom of attending executions to watch the facial contortions of criminals in their death-throes. It is supposed that his interest here was largely anatomical.

Next of kin to caricature is the grotesque. The term has been somewhat variously used. Without entering into a discussion of its history, or attempting a precise definition, we may accept Ruskin's statement that the grotesque is composed of two elements—the ludicrous, and the fearful. "As either of these elements prevails, it becomes the sportive or the terrible grotesque."

The psychology of the grotesque in

art is something of a riddle. We commonly conceive of the beautiful and the true as the theme and essence of creative art. But in the grotesque we frequently have the hideous, and always an exaggeration, distortion, or a curious jumble of the truth. In gargoyles, for example, the stonecutters seem to vie with each other to see just how ugly a thing each can produce. Speaking of the gargoyles of Weatherby church, Thomas Hardy, in the novel "Far from the Madding Crowd," says: "A beholder was convinced that nothing on earth could be more hideous than those on the south side, until he went round to the north."

So far as the element of the terrible in the grotesque is concerned, its *raison d'être* is probably seen in the same instinct which causes children to take a peculiar delight in terrifying masks and in stories of witches, blue-beards and ogres; the same instinct which lends even for grown-ups a peculiar attraction to ghost stories and spiritualistic séances. We like to be frightened just a little. We enjoy that "creepy feeling" of the graveyard atmosphere. In like manner the element of danger is the spice of sport—whether it take the form of scaling the precipitous side of a towering mountain peak, or the more commonplace form of automobile speed-ing.

In the more extreme forms of the terrible grotesque it seems likely that another instinct plays a part—the instinct of cruelty, a survival of our primitive animal nature. The reader will readily call to mind figures of eastern idols which have this characteristic strongly marked. But it would not be difficult to find striking examples of this class also among modern productions of the Occident.

If the grotesque is related on the one

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side to the caricature, its relative on the other side is the mystic. Art draws its themes in part from the real world, in part from fictions of the mind. Not only the furniture of earth, but the choirs of heaven and hell also have inspired the artist. The great masterpiece in this field of art is surely that wonderful prose poem, the Revelation of Saint John the Divine. Its population of strange creatures, uncouth in their mixed anatomy, forcibly brings out the relation of this type of artistic creation to the grotesque, where, also, hybrid monsters are of constant occurrence.

What Saint John, Dante, Milton and many others have done in this field with the pen, has been rendered for us with pencil and brush in unsurpassed excellence by Doré and Blake.

As for caricature in secular fiction, it is impossible to frame these words even without thinking of Charles Dickens and his inimitable illustrator, Cruikshank. And though life in a world peopled wholly with caricature would be an unendurable nightmare; though

none of us would choose Dickens for our sole literary diet, any more than one should attempt to live on salt alone; yet, like the pepper and salt in our food, a judicious seasoning of humor and caricature adds zest to life. Often it may serve to point a serious lesson where the solemn preacher has striven in vain. Laughter has proved one of the most powerful allies of the reformer. Ridicule will pierce many a hide too thick to yield to more gentle persuasion. With one dart from his acid quiver Dickens found the vulnerable spot of a multitude of Squeers. Caricature in this case proved indeed a serious thing, for the benefit of many a British schoolboy of that day.

But that caricature is not wholly serious, that it has its refreshingly amusing side, for this we, living in a world not devoid of much real sadness, are duly thankful. For, most of us agree with Robert Louis Stevenson in that we do not want to pay for tears anywhere but on the stage; though we are "prepared to deal largely with the opposite commodity."

PIERO DI COSIMO

Piero di Cosimo,
Your unicorns and afterglow,
Your black leaves cut against the sky,
Black crosses where the young gods die,
Black horizons where the sea
And clouds contend perpetually,
And hanging low,
The menace of the night.

They called you madman. Were they right,
Piero di Cosimo?

ROBERT HILLYER.



Painted by Hans Holbein.

AN ENGLISH LADY OF FASHION. Probably Margaret Wyat, Lady Lee.

CREATORS OF COSTUMES

By KATHRYN RUCKER.

CHANGES in the social and political structure that followed one after another in mediæval times, growth of wealth and power, and the development of the industrial arts of weaving, embroidering, and jewel-craft, created not only alone a love of luxury, but new intellectual vigor and alertness—a broadening of the mental horizon.

All the minor expansions of art that preceded the high tide of culture of the Renaissance exhibited an increase of individuality. The possibilities for its expression in costume gave opportunity to the rulers of men to attract attention, to win new admiration and social conquests, or inspire awe. Lords and ladies of the court were ever ready to practice that art of sincerest flattery,—imitation, and innovations in dress were eagerly adopted. The trick of inventing new modes eventually became so desirable to leaders of fashion and so profitable to *costumiers* that strange novelties succeeded each other with such swiftness that the fickle goddess exhausted her treasure houses, and soon had to metamorphose old into new.

Sponsoring Fashion, each new royal head thought to ring in her changes with greater éclat than had yet been known. Favorites, too, were given to sway the magic wand; and by high patronage artists in numbers and artisans galore played their part in the creation of costumes until theirs was the prerogative to determine the mode and dictate Fashion's mandate to less mighty sovereigns.

The king's chamberlain and queen's *maitresse de la robe* had in charge Their

Majesties' wardrobes. They summoned to their service the best sartorial talent, expertest jewelers, most skilled hairdressers and finest bootmakers. With these, crowned heads conspired to create attire suited to their tastes, their times and their high estate.

Inspiration came not always from Beauty; personal and princely Pride it was that prompted those ancient autocrats of style to clothe themselves in splendor. Feminine coquetry has usually acted to enhance natural charms or conceal physical defects by dress; but masculine vanity often displayed no such wisdom. Bow legs and *gros ventre* are as boldly paraded in knee breeches and short jerkin as though Apollo strode within them.

It must be admitted, however, that scrawny necks and corpulent arms and ankles are today no deterrent to décolletage or brief skirts. But the graceful, trailing robes of the thirteenth century were created to effectively hide unshapely limbs, the unfortunate possessions of daughters of Louis VIII; while, later in the period, Philip III's wife adopted the genuine because of her long throat and flat chest.

Among early arbiters of dress in merry England was one Robert, who earned the epithet of "Cornadu" for setting the fashion by wearing shoes having their points stuffed till they curled like a ram's horn. Henry II of the succeeding epoch was dubbed "Short Cloak" according to his departure from previous styles in mantles.

Pronounced types of dress had been chosen by vivid personalities, and it is these that are the crescendos in the song of fashion. Queen Elizabeth was

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surely one of the noblest. She was a clever adaptor, exaggerating all the foreign details of her mode into costumes strictly Elizabethan. But did not Fashion play a prank upon the virgin queen when captivating her with that evil device, the hooped skirt? It was originated by a wicked Spanish Señora as a means of adroitly concealing her lover when need be. Elizabeth was truly a creator of costumes, and no more characteristic dress is vouchsafed in all Fashion's category. The maiden queen died possessed of no fewer than eight thousand gowns.

The King Charles costume, in which king and cavalier of the seventeenth century were so picturesque, bore all the stamp of him who gave it vogue. It was elegant, gallant, debonnaire; it gathered ornament from Flanders and Spain, from Rome and Geneva, representing cosmopolitan culture and refinement. Van Dyck painted so many portraits of these brave figures, that the style of dress often is spoken of as "Van Dyck."

Louis XIV and XV each left his mark upon the world of fashion, and their various feminine favorites made no small stir by their surpassing costumes. De Montespan, de Pompadour, and even du Barry, one time *midinette*, wore the diadem of Vanity Fair. But not until Louis XVI gave Marie Antoinette to the French Court as queen, had *beau monde* beheld such marvels in modes, nor had the heads of women been so turned by dress.

The real creator of the Marie Antoinette fantasies was but a country lass who one day took a notion to find her way to Paris. Quick of eye and ready of hand, the captivating garden Rose became the famous Mlle. Bertin, milliner and dressmaker to the Queen, with easy access to Her Majesty's private apart-



Cartoon, of unknown authorship, caricaturing the crinoline.

ments. Unwittingly Rose did her bit, to the extent of millions, toward taking France to the guillotine.

She it was who conceived and directed the minutiae of the Queen's dress, out-rivalling all competitors in the origination of extravaganzas, she retained the Queen's patronage until that hapless lady paid France for her follies with her frivolous head, leaving Rose's account unsettled.

So extraordinary a personage was Mlle. Bertin that she not only succeeded in pleasing the Queen and Court with her creations, but in writing her own name indelibly in annals of sufficient importance to be preserved in the archives of the nation. And to her we doubtless owe our thanks for establishing a precedent—for records of later creators of costume. None before her had attained equal prominence, and none after quite eclipsed her fame.

Rose Bertin's success was not wholly a matter of taste and talent. Tact she frequently ignored, but she knew the value of advertising, and she was by no means content with but a single queen; she drew from all Europe, and had luck with queens. According to a custom prevailing in Paris after the fifteenth century, Rose sent dolls dressed to show the Bertin modes to every Euro-

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pean court, subsequently receiving orders for entire wardrobes for queens and princesses.

Later, the younger Moreau, a notable artist, collaborated with the milliner and dressmaker in the production of engraved fashion plates which portrayed her creations together with Beaulaud's. Fredin, Quentin and Pieot were among her distinguished rivals, but Bertin's star waned only with the passing of the *ancien régime*, when she saw the rise of the new star that was to shine in her place—the celebrated Leroi, *costumier* for the Court of Napoleon.

During the brief period before Josephine rose to supremacy, Madame Tallien, that unscrupulous beauty who won for herself the title of "Queen of the Directoire," was high priestess at the pagan shrine of Fashion, offering upon its altar her bewitching charms unhidden by her neo-Greek garment of Egyptian gauziness.

"It was in no inaccessible Olympus that she held her court, but in public places amid the throng and press of the common herd. She was the Aphrodite of the people," says her biographer, Gastine, who further styles her "Queen

of shreds and patches." She it was who inspired and personified the mad *Merveilleuses*.

The time was ever ready to acclaim new fashions with new favorites, and Josephine's gowns were soon the models for all Europe. Leroi replaced the Bertin shawl with a shoulder drapery of rich brocade, and the Directoire folds with the straight narrow Empire skirt.

Though so largely adopting French and Continental styles, English sovereigns and social élite have originated native fashions that likewise found their way across the Channel. Buckingham, Beau Brummel, Spencer and Chesterfield afforded some rather lasting models; and the Byron collar and Prince Albert coat still are being copied.

The renowned artists, Watteau and Gainsborough, are claimed by Fashion in the name of a pleat and a hat, and our own worthy Gibson may be known to some chiefly through the medium of a shirt waist. In Titian's incomparable blondes we may behold one reason for the perpetual vogue for red hair, while Velasquez, Goya and Rembrandt gave life without end to the fashions of their days.

New York, N. Y.



"America Enters The War" by Mme. Anie Mouroux.



CURRENT NOTES AND COMMENTS

Madame Anie Mouroux, French Medalist.



"Fraternity on the Battlefield" by Mme. Anie Mouroux who won the Prix de Rome, October, 1919.

The first woman to win the Prix de Rome, Madame Anie Mouroux, designed a striking composition for the subject assigned, "*Fraternite sur le champ de bataille*." The five other contestants were all men. It was the first time that a woman had even been admitted to the competition, since 1666, when the Prix de Rome was established. The successful design of Madame Mouroux, which won for her the Prix, a year's travel and study in Rome, was an ideal and classic interpretation of "Fraternity on the Battlefield." This was bought by the French Government and presented to Madame Mouroux's home town of Cosne, not far from Paris.

As is well known, those who compete for this historic prize are secluded during ninety-six days, each in a little cell-like room alone, where they must prove their ability for original creation.

In France Madame Mouroux has made many medals to commemorate anniversaries. An idealistic delineation of Jeanne d'Arc portrays the young peasant girl as a symbol of patriotism and suffering.

"More than any other event of the war," we are told in *La France* for March, "the coming of the Americans inspired Madame Mouroux. . . . She began to make studies of Americans. To this period belong: 'Medal dedicated to the American Soldiers: The hour has come (obverse), 'To save humanity' (reverse), 'Medal dedicated to the American Mothers,' 'Medal to honor the American Soldiers killed in France,' and 'The Guardian Angel of the United States.'"

General Pershing, who saw Madame Mouroux's portrait of Colonel H. H. Whitney, chief of the general staff, expressed a wish to have his own made by the same artist. He gave several sittings to Madame Mouroux, the only medalist thus honored, and she completed a very successful medal of the General, and another of his son Warren. General Pershing's letter of appreciation is one which Madame Mouroux prizes most highly. On the reverse of the Pershing portrait is the General's masterly plirase, "LaFayette, nous voila," with dates 1917-1918.

Madame Mouroux is now visiting America and has recently completed a portrait of the Honorable Maurice Casenave, Minister Plenipotentiary and Director General of the French Services in the United States, a strong and impressive face. Her medals have attracted much favorable attention at the Wildenstein Galleries. She has now taken a studio on the top of the Woman's Exchange at Madison Avenue and Fifty-fourth Street, New York, where she adds interior decoration to her many other achievements. Madame Mouroux's thoroughness in everything she undertakes is illustrated by her exceptional mastery of the English language

—G. R. BRIGHAM.

ART AND ARCHAEOLOGY

A John Burroughs Art Exhibition at The Ehrich Galleries.

Artistic Fifth Avenue has seldom if ever before enjoyed an individual exhibition exactly comparable to the one now installed at the Ehrich Galleries. This is a gathering of portraits of, and sketches of, scenes intimately associated with the poet-naturalist John Burroughs, author of "Winter Sunshine," "Birds and Poets," and countless others writings that for more than a generation already have helped make the great heart of Nature literally an open book to men, women and children wherever the English language is read. All these pictures, from the academic presentation lent by Yale University to the fragmentary pencil notes of some fleeting characteristic pose or gesture, are by one artist, Orlando Rouland, a portrait painter of national reputation. Thus we have in a double sense an individual or "one-man" show, yet full of variety and interest. There is a literary tang to it, as attractive as unusual. Burroughs the man, quite independently of the literary savant, was a lovable and picturesque person, and no one knew him better in such engaging aspect than did Orlando Rouland. (See cover picture.)

The artist was a neighbor and intimate companion of Burroughs during almost a score of years. He lived beside him in the log cabin, "Slabsides" by the soft-flowing Esopus in the foothills of the Catskill Mountains, and entertained him on return visits at his New York home and studio, or in the Long Island "Fish-house," which the naturalist rechristened "Slabsides-by-the-Sea." More than once the two roamed together around Washington, the National Capital, where in Civil War days Burroughs and Walt Whitman worked together in the Treasury Department, and where "Wake Robin" was written. During a hundred walks and talks, in woods and fields, in library and studio, the "documents" were gathered for these serial portraits, so to speak, of John Burroughs in his habit as he lived—and talked and wrote. For nearly every one of Rouland's portraits, some of which were brushed in at a single sitting, others sketched surreptitiously without the genial or meditative philosopher knowing of it at the time, carries some special note of reminiscence or comment.

One of the finest of the finished oil studies, quite the peer of the standard Yale portrait, and which ought to find a Museum niche as companion to Alexander's Walt Whitman, is the contemplative pose bearing date of 1911. Burroughs specially favored it, and wrote: "It sums me up pretty well. That's how I feel most of the time."

Further back (1903), and reflecting more relaxed moods, are: "Seated in Log Cabin, Twilight Park, Catskills—"Telling of Trip Through the Yellowstone with Colonel Roosevelt," and "Painted at Slabsides—Discussing and Cussing Nature Fakirs." The picture-record of 1907 shows Burroughs as a convalescent, visiting in the artist's home in New York, on which occasion he wrote a letter to President Roosevelt expressing his joy at the recovery of his friend's son, Archie: "When such a danger as that threatens one's child, how vain and empty seems all the applause of the world. Your affectionate, OOM JOHN."

There is a homely view of the bouldered field at Roxbury, N. Y., showing Woodchuck Lodge and the old gray barn where "Barndoors" were written, and the farmer-vagabond coming up the road is Burroughs himself. Then we have a view of the old Burroughs farm, his birthplace, with the veritable "little red schoolhouse" over the brow of the hill in the middle distance, and on the right the "Maplebush" of many sugared passages in his writings.

HENRY TYRELL.

The American School in France for Prehistoric Studies.

Professor George Grant MacCurdy has leave of absence from Yale University for the academic year of 1921-22. With Mrs. MacCurdy he sails for Europe on June 18th as the first Director of the American School in France for Prehistoric Studies. The School opens at the rock shelter of La Quina near Villebois-Lavalette (Charente) on July 1st.

An Unpublished Verestchagin.

Among the Russian "purpose painters" of the nineteenth century Verestchagin stands supreme. The great Tretiakoff Gallery in Moscow contains three rooms devoted to his works. There are many of his canvases in the Gallery of Alexander III at Petrograd and numerous examples of his work in private collections in Europe and this country. Among them all there are few in which he does not indict the old Russian régime and in most of them he portrays the horrors of war as they are nowhere else painted. His pyramid of grisly skulls from which the sated vultures rise,



An unpublished Verestchagin, "The Morning Cloud", Toledo Art Museum, L. E. Lord.

entitled, "The Apotheosis of War dedicated to all conquerors, past, present and to come," is but a single example of his well known style.

"The Morning Cloud," reproduced here for the first time, is an example of this Russian artist's work in an entirely new field. It is the property of the Toledo Museum of Art. To the artist's signature is added the date, 1903. In 1904 Verestchagin went to the Japanese front to secure material for a new series of war pictures. He was killed that same year when the Russian battleship to which he was assigned was sunk by the Japanese. This picture is, then, one of his last works if not the final canvass.

The dawn is breaking and from the embrace of the rugged mountain rises the cloud which has rested there during the night. The spirit of the mountain is the drowsy giant whose immobility seems to unite him indissolubly with the crag on which he sits. The Cloud Spirit floats upward on the "wings of the morning" wrapped in all the delicate color that the "rosy fingered dawn" flings forth. From the abyss below where sable night still lingers, an eagle rises up to greet the dawn and join the Spirit of the Clouds as she drifts lightly from her couch on the breath of the morning wind. The drawing may not satisfy at every point but the harmony of colors, shading from the heavy black of the rocks to the delicate blues and pinks of the clouds that half envelope and half expose the figure, is masterly. The whole spirit of the painting is indeed new for the painter of the horrors of war.

Louis E. Lord.¹

Sir Moses Ezekiel, American Sculptor.

We publish as our leading article this month the address of Mr. Henry K. Bush-Brown, delivered at the memorial service in honor of the late Sir Moses Ezekiel by the Arlington Confederate Monument Association and the Daughters of the Confederacy at the House of the Temple, Washington, D. C., March 30, 1921. This service followed in the evening the Commitment Ceremonies in the afternoon when the body of Sir Moses Ezekiel was laid to rest in Arlington Cemetery close by the base of the Confederate Soldiers Monument, Ezekiel's own masterpiece, and the Secretary of War delivered the principal address, reviewing the life of the American artist, and a letter from President Harding was read by Mrs. Marion Butler, representing the United Daughters of the Confederacy—"Ezekiel will be remembered," said the President, "as one who knew how to translate the glories of his own time into the language of art which is common to all peoples and all times." The occasion was notable as being the first time an American artist has been interred with military honors in the National Cemetery.

¹ This note is supplementary to Professor Lord's article on "Some Modern Russian Painters" in ART AND ARCHAEOLOGY, vii, pp. 301-12, Sept.-Oct. 1918.]

ART AND ARCHAEOLOGY

Whistleriana in the Library of Congress.

A rare and unique exhibition has lately been installed in the Galleries of the Print Division of the Library of Congress by Mr. and Mrs. Joseph Pennell.

It consists of a part of their great collection of Whistleriana which they have generously presented to the Government and which has been thirty years, a large part of their lives, in its accumulation.

It is very unusual that so much of a man's history, the artistic, as well as the personal side of his life, can be set forth in so comprehensive, so sympathetic a manner, as this has been done by Mr. Whistler's biographers and close personal friends. The Catalogue which is issued of this exhibition is very skillfully arranged as to case and numbered items, enabling one to follow the artist's checkered, exciting and picturesque career.

There is a beautiful showing of Whistler's etchings, lithographs and pastels, books containing illustrations by him, various editions of his own publications, the famous "Ten O'Clock," and the "Gentle Art of Making Enemies," catalogues of his exhibitions, letters to friends, original documents in the Whistler-Ruskin Trial, the Eden Case and the Greaves affair, photographs of his paintings and of himself, caricatures, posters, the Rodin Memorial photographs, and the letters from the subscribers thereto—the whole an intimate and interesting history of an accomplished artist and a peculiar personality—that can rarely be gathered together.

The Collection reveals the tireless and exhaustless work of the Master's biographers, whose own accomplishment exceeds that of the artist whose dramatic life they so cleverly portray.

Their gift to the Government is a generous one and will supplement that made by Mr. Freer, whose Gallery contains Whistler's paintings and drawings, thus making Washington the Mecca for students of Whistler's Art.

H. W.

A Rare Effigy Pipe From Tennessee.

Primitive man took to sculpture earlier than to any other form of the fine arts. This was true of the cave man in Europe and was no doubt also true of the American Indian. Figures in the round of animals were the favorite models. The impulse to reproduce figures of animals familiar to man was so strong that utilitarian objects in general were made to take on effigy forms.

It is not known when the American Indian first made use of tobacco as a narcotic. We know that its use had become a fixed habit before the advent of the European as indicated by the remains of elaborate apparatus for utilizing tobacco smoke. Any one who has come under the spell of this narcotic can understand why the red man should have selected his pipe as a special object of ornamentation. Moreover, its uses were ceremonial as well as personal.

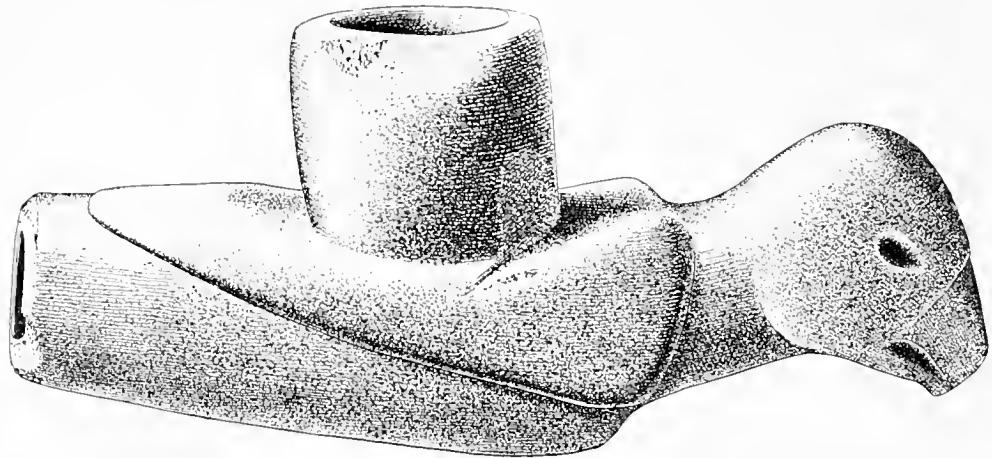
An unusually fine example of what is evidently a ceremonial pipe recently came into the possession of Mr. W. O. Whittle of Knoxville, Tennessee. It had been ploughed up in the bottom land not far from the McBee Mound (explored nearly fifty years ago by the Rev. E. O. Dunning and described in a recent publication by the author *).

This bird effigy pipe is remarkable not only for its artistic form and finish, but also for its great size. Its length is 18 inches (45.75 cm.) and it weighs 7 pounds (3.18 kilograms). The material of which it is made is a compact, fine-grained greenish-gray steatite, blackened and polished by long usage, except for the slight scars made by the plow. The effigy is that of a water bird, presumably the duck. In representing the wings, the short feathers are differentiated from the quill feathers and the tips of the wings overlap. The legs are cut in relief and the feet are brought together in a median ventral plane. It is difficult to account for the lump on the breast and the longitudinal ridge on the throat. The eye is indicated by a shallow round depression. Mr. Whittle has just located another effigy pipe from the same locality and almost identical in shape with, but only about one-third as large as, the one here figured.

The art of the mound builder reached a high stage in the shaping of effigy pipes. These are particularly fine and numerous in certain Ohio mounds, for example the Tremper Mound and Mound No. 8 of the Mound City group, near Chillicothe. From a cache in the latter, the early explorers, Squier and Davis, took about a hundred examples which were later sold to the Blackmore Museum at Salisbury, England. In the Tremper Mound, Mills and Shetrone took 136 pipes

* G. G. MacCurdy, Some Mounds of Eastern Tennessee. Proc. XIXth Intern. Congress of Americanists, Washington, 1917.

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from one cache and 9 from another. All the pipes from the first cache were intentionally broken on the occasion of their deposition; those in the second cache had been deposited in a perfect condition. The pipes from the Mound City depository had likewise been broken intentionally. All these broken pipes have been skillfully repaired. Those found by Mills and Shetrone may be seen at the Museum in Columbus, Ohio.

GEORGE GRANT MACCURDY.

Mrs. Nuttall and The Ulua River.

In ART AND ARCHAEOLOGY, Vol. XI, No. 1-2, Mrs. Nuttall offers some comments on a vase from Honduras described and illustrated by me in the *Holmes Anniversary Volume* (Washington, 1916), and afterwards reprinted with some verbal changes and with the omission of five explanatory drawings in this magazine. As a sincere friend of Mrs. Nuttall I must express my regret that she did not consult the original article, for the volume in which it appeared is one of a serious character, with which Mrs. Nuttall cannot be unacquainted. On the other hand, it would appear that the article, even in its original form, was not sufficiently explicit to forestall the errors into which Mrs. Nuttall has unfortunately fallen. These errors are indeed quite natural for they are based in the main on misconceptions that are very prevalent and on methods that find much favor.

Mrs. Nuttall observes that I made no allusion "to the fact which is so vital and interesting" that the principal units of design which I described "are conventionalized serpents' heads."

It is true that I made no such allusion for I was under the impression that these units of design are something quite different. So clear was this impression in my mind that I contented myself with giving accurate drawings, together with a photograph of the vase and the statement that the units of design are abstractions borrowed from one of the animal forms represented on the handles. My thought was that anyone who would be likely to read my article would need no further help in identifying the units of design with these animal forms.

Mrs. Nuttall proceeds with this statement: "These serpents' heads are clearly discernible in the photographic reproduction of the vase which illustrates Dr. Gordon's article, but curiously enough, are barely recognizable in the carefully executed outline drawings." She then offers as a substitute for some of the drawings that accompanied my article certain other drawings to which she refers as follows: "To make this clear, the Mexican Artist, Sr. José Leon has made drawings from the published photographs in which the forms of the conventionalized serpents' heads and the peculiar technique of the native sculptor . . . are skilfully rendered."

Now, only one photograph has been published, and this, the one that accompanied my article, was the only one to which Sr. Leon could have had access. It shows one aspect of a cylindrical surface. The drawings published by me were made from the original object by Miss M. Louise Baker under my direct supervision and criticism. They are accurate and strictly literal. More-

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over, they reproduce faithfully the character of the carving which is vigorous, free and spontaneous.

On the other hand the illustrations that Mrs. Nuttall reproduces are inaccurate in drawing and fail to show the character of the original workmanship. The fact is that there are no serpent heads at all on the Honduras vase. The devices that Mrs. Nuttall calls serpents' heads are different ways of showing the heads of the animals that are represented with more realism in the handles of the vessel. These animals are quadrupeds and the whole design on the body of the vase is made up of parts of one or the other of these animals as follows: the front face, the profile, the paw, the ear and the jaw.

Having started with a wrong identification, Mrs. Nuttall was quite naturally led into an erroneous interpretation, for being subject to this correction the meaning which she ascribes to the design loses its only support.

In her next argument, Mrs. Nuttall makes the statement that no true marble has been found in Mexico or Central America. It is evident that Mrs. Nuttall has been generally misled on the subject of marble for she claims that the substance found in the State of Oaxaca and locally called técali is not marble but onyx and that this is the material from which "numerous ancient vases and vessels unearthed in different parts of Mexico and Central America are made"

Therefore, the argument runs, the vase which I call marble is in reality made of onyx, and since that material comes only from Oaxaca it follows that the vase itself cannot be a product of Ulua culture, and must have been imported from Mexico.

Here are three fallacies combined to support each other. First, that the material found in Oaxaca and locally called técali is onyx; second, that there is no marble in Honduras; and third that the object of which I wrote is made of onyx.

As these errors of Mrs. Nuttall are based on popular notions and a habitual looseness in the use of language by writers generally, and on a confusion of terms, they had better be set right for the sake of general accuracy. The substance called técali found in Oaxaca, and used by the ancient Mexicans in the practice of their arts and industries, is marble and not onyx. It is popularly called Mexican onyx and also onyx marble on account of the banded appearance that gives it a superficial resemblance to onyx. It is a carbonate of lime with a compact crystalline structure and a true marble. Onyx is a hard silicious mineral quite distinct from marble and unrelated thereto.

Geologists tell us that the Mexican marble found at Técali in Oaxaca was deposited in the form of stalagmite and belongs in the same class of marbles as the so-called onyx marble of Algeria, the stone that was largely used in the building of ancient Rome.

I repeat that the stone found in the Técali district in the State of Oaxaca in Mexico is marble and not onyx. Mrs. Nuttall's statement that it is onyx and not marble evidently arises from the popular practice of calling it onyx marble or Mexican onyx on account of its supposed resemblance to onyx. But these facts do not fully disclose the error of Mrs. Nuttall's statement that "as yet no true marble has been found in Mexico or Central America." True marble has been known within these regions for a long time. Besides the deposits of marble in Mexico already mentioned, there is a well known deposit in Honduras near Omoa, adjacent to the Ulua River. This deposit was described by E. G. Squier in his book, "The States of Central America," published in 1858, in the following words:

"The hills and mountains back of Omoa have exhaustless quarries of a fine compact white marble remarkably free from faults and stains and well adapted for statuary and ornamental use." (Page 189.)

The same words are repeated in Squier's book on Honduras, published in 1870. (Page 125.) The deposit of marble at Omoa is not of the banded variety found in Oaxaca and is easily distinguished therefrom. The material from which the Ulua marble vases are made is identical with the marble of Omoa.

These considerations would seem to dispose of Mrs. Nuttall's contention that "Until other ancient quarries are found and it is proven that a marble was obtainable in the region of the Ulua River, Honduras, one may be permitted to question Dr. Gordon's view that the vase in question is of marble and a product of Ulua culture."

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The following facts are quite clear: namely, that Mrs. Nuttall's identification of the figures on the body of the vase fails to be supported by an appeal to the figures themselves; that her drawings of these figures are incorrect and indicate an entire want of comprehension; that her interpretation of these figures is without foundation; that her proposals about the material of the vase are made regardless of the facts; that her suggestion as to the origin of the vessel is inadmissible in view of these facts, and finally since her description of the use of the vessel is based on a combination of the foregoing errors, it is clear that her ideas on that subject must also be rejected. In short, Mrs. Nuttall's article has confirmed in my mind the conviction that I formerly expressed in the following words:

"It would be useless to speculate concerning the symbolism of all this ornament as it would be to guess at the service for which the vessel was designed. We are at liberty to assume that so elaborate and refined an object had a ceremonial function and that its symbolism corresponds to ideas associated with its use, but its interpretation is quite beyond our reach."

GEORGE BYRON GORDON.

The Arts Club of Washington.

The Arts Club of Washington whose activities are attaining national importance showed its approval of last year's administration by re-electing at its annual meeting Mr. George Julian Zolnay, President, Dr. Mitchell Carroll, Vice-President, Dr. W. E. Safford, Corresponding Secretary, Mr. Roy L. Neuhauser, Treasurer, with Mr. George H. Dawson, Recording Secretary.

The reports of the various committees evidenced that never in the history of the club had its activities been so manifold and it is doubtful if any other club in the country provides functions equal in number and quality.

There were 37 concerts during the year in which 69 artists took part. Eight plays, in addition to several scenes from Shakespeare presented in costume, were produced by the Arts Club Players. Exhibitions of paintings, sculpture, architecture, and the applied arts succeeded each other in which many of the foremost artists of the country were represented.

Among the innovations initiated during the year, the most noteworthy were the Saturday evening Forums which provide the broadest opportunity for open discussion and interchange of ideas concerning the great fundamental questions in art, of interest to the laymen no less than to the artist.

Through the regular Tuesday Salons and Thursday discussions the Club has heard messages from many American and foreign speakers and the almost unlimited range of artistic and intellectual subjects touched upon may best be gathered from the following partial list of addresses, most of them illustrated by slides.

Modern English Poetry, by Charles Edward Russell; The Arts of China and Japan, Dr. A. Hrdlicka of the Smithsonian Institution; Music and Drama of the American Indian, Miss Alice C. Fletcher and Mr. La Flesche; "In A Persian Garden," song cycle by Elsa Lehman, under direction of Mr. Paul Bleyden; The Reconstruction of the Parthenon, Mr. G. J. Zolnay; The Architecture of India, Mr. R. B. Prendergast; The Spirit of Gauginism, Mrs. F. E. Farrington; Hawaii, Dr. W. E. Safford; The Vale of Cashmere, Rev. F. Ward Denys; Shakespeare as a Philosopher, Dean W. A. Wilbur, George Washington University; Problems of Journalism, Geo. P. Morris; The History of the Cartoon, C. K. Berryman; The Bell Towers of Belgium, Mr. W. G. Rice; The Lure of the South Seas, Dr. L. A. Bauer; How to Build and Judge a Play, Dr. G. W. Johnston; How to Appreciate Sculpture, G. J. Zolnay; How to Appreciate Architecture, Mr. A. B. Bibb; What is Interesting? W. A. DuPuy; The Hopi Indians of Arizona, Mr. Will C. Barnes; China Past and Present, Dr. Paul Reinsch (U. S. Minister to China); What is Beauty? by G. J. Zolnay; What is the Important Thing in Art? by Prince Bibesco (Roumanian Minister); Czecho-Slovakia, Dr. Bedrick Stepanek (Czecho-Slovakian Minister); The Psychology of the Aesthetic Judgment, Dr. Tom Williams; The Island of Yap, Mr. Claude N. Bennett.

In lighter vein was the Spring Carnival, in which a street in the old Latin Quarter of Paris was built in the club rooms, and in which everyone appeared in costume; it was an unqualified success and has demonstrated that such a carnival, conceived and carried out artistically in the best sense of the word, could and should be made a yearly event in the life of the National Capital.

BOOK CRITIQUES

Venizelos, by Herbert Adams Gibbons. Houghton Mifflin Company, Boston and New York. The Riverside Press, 1920.

All those who love Greece will read this book with the same thrill they experienced in learning the Classics. The adventures of Jason and Theseus live again in the personality of the Cretan hero of modern times who is silhouetted against the sky of history like some ancient God on the apex of his own temple; albeit no Medean magic, no desertion of Ariadne led or marred the clear vision which pierced through difficulties to prophesy results which it would bring about without the aid of the machinery of the Gods on which the ancient sooth-sayers relied. The labors of Hercules, the agony of Prometheus Bound seem but allegories of his undertakings, and remind one that the Greek dramatists and artists ever employed their mythological scenery as a setting for actual events. No where on the Earth has human character and political passions remained so true to types as in Greece.

Mr. Gibbons has outlined the biography and described the stages in the life of a remarkable man—one of the greatest statesmen of modern times. He has told us everything about him except why he was unable to hold the Greeks at the altitude of patriotism to which he had led them. For about the time Mr. Gibbons' book was issuing from the printing press M. Venizelos stepped down from power, went out from Greece—an exile without personal stain still beloved of his own party, admired by the whole world, and openly venerated by even thousands of those who voted against him in the elections which restored King Constantine to the Greek throne.

It has been always a fatality of the Balkan peoples to overthrow at repeated intervals whatever of real progress they have acquired through their own prowess or the luck of circumstances, in which their geographical position is the prize they are allowed to keep because its possession by any other one nation, or group of nations, would upset world equilibrium. One reason why so few even of the closest observers of Balkan events can grasp the paradoxes of volte-face which result from the pressure of any strong outside influences on these intensely democratic peoples is because whoever studies them closely enough to be drawn into association with them almost

invariably becomes so intensely partisan that his judgment is clouded and his utterances grow to be as intemperate as those of the native politicians and writers, which is saying a great deal!

Mr. Gibbons has not fallen into this Scylla nor been shipwrecked on that Charybdis. His book reveals clearly the mainspring of his hero's high purpose, his ardent desire for freedom of every Greek community from alien domination. It was against the intolerable thralldom of the Great Powers quite as much as against the Turks that Venizelos was chosen as leader.

In 1909 the Royal Family of Greece including Prince George of Crete were little more than the executors of the Great Powers who sent them orders and instructions as openly, if more diplomatically, as ever Rome did its Consul Herodes Atticus after whom was named the street on which stands the palace of King Constantine.

The Balkan Accord of 1912 was an unpleasant surprise to the Great Powers. Russia guided by one of her ablest diplomats merely looked over the agreement, reserving the right to restrict territorial changes and arbitrate differences. But of this not even Bulgaria took any real heed. Serbia and Greece in the second war acted on their own judgment for their common safety and aspirations. Germany was the first to recognize that these cadets among the nations had attained their majority. She sought the alliance of Greece and Bulgaria the better to make war on Serbia and Roumania. Russia already tottering in the dotage of her institutions began to lean upon her now grown up daughters for whom she had sought to obtain popular liberties greater than those she had accorded to her own subjects. Only the Latin and Anglo-Saxon States still treated the Balkans as inferiors who were not to be allowed a voice even in their own affairs.

It was with the ready consent of the Greek people that Venizelos led them to war in 1912. At his bidding they forgave the Royal Princes their previously bad stewardship, delighted to find them conscious at last that they were Greeks. This idea became the slogan of the Greek Court. Even Queen Sophia hurled it at her brother the German Emperor when hastily departing from Berlin in July, 1914. For nearly a year King Constantine endeavored in

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vain to wrest from the Entente a treaty of alliance on equal terms. Indignation at being treated like a vassal drove him to accept the contract with the Germans and to dissent from the policy of Venizelos who urged patience with the Allies and good faith with Serbia.

Venizelos' opponents declared that an independent Greece was a greater glory than the most brilliant alliances. When King Constantine arose as the champion of that independence, even against Venizelos himself, he took that place in the hearts of his people reserved for the high priest of their creed of Liberty. His mistakes and weaknesses were forgiven, his helplessness except for their loyalty and acclaim appealed to them a thousand times more than Venizelos' title of the Just.

As to the principle of the thing, dislike of Constantine and Sophia's pro-Germanism, it must be understood that only the interest minority of Greeks ever detested the Germans. Turkey and Bulgaria had been restrained by Germany alone from massacring Greeks as they never had been by the whole Concert of the Powers. Of the security which the Entente might give them there was little guarantee after Serbia had been left undefended and her whole population delivered over to martyrdom and pillage for three years.

The victory of the Allies and Greece's share in the spoils of war should have confirmed their confidence in Venizelos' leadership. The faults of the partisans and appointees of his regime were the active cause of its defeat. The persecution of anti-Venizelists and finally the assassination of Jean Dragoumis, a rival Liberal leader, in August of last year, for which barbarous crime M. Venizelos was in no wise personally responsible, horrified and outraged Peloponnesian and Athenian public opinion as much as the murder of Agamemnon must have provoked the anger of the Argive people. The younger leader's brothers and sisters, his aged statesman father, and the wide public to which his books (written in the popular tongue) appealed cried for vengeance. The story calls for a new Euripides or Sophocles to paint its horror and sadness. No real account of it can be given in the space of a book review, but it was an event which future historians cannot fail to give note in any analysis of the causes of the fall of Venizelos. The return of Constantine was the only alternative that could give peace to the nation. Mr. Gibbons himself compared the murder of Jean Dragoumis to that of the Duke d'Enghien which was the beginning of the end for Napoleon.

The tragedy unnerved Venizelos more than anything his opponents could have done. He rebuked all those who were even indirectly responsible, and ordered the punishment of the assassins. Thenceforth he refused any show of authority, submitting his party and himself to the people's judgment at the polls. No censure of the result has come from his lips or pen. In exile he has pleaded for Greece as earnestly as when he was in office. Venizelos the man will be honored in himself wherever he goes.

Venizelos' form will be the shadow in which Constantine must walk unless his own can surpass it by superior dimensions. Is there place in Greece for both? Jean Dragoumis' heresy was to declare that there could be a liberal policy in Greece without Venizelos. His aspirations to lead that policy committed him to two years of exile before his death. Conscious of the failure of his Cabinet to govern well in his absence, Venizelos preferred to make no real effort to gain a new victory at the polls. Spiritually listless he acquiesced for himself and refused to lend his sanction to any revolt of his party. Socrates himself can have drunk the cup of hemlock with no steadier hand.

M. G. D. G.

Discovery in Greek Lands. A Sketch of the Principal Excavations and Discoveries of the last Fifty Years. By F. H. Marshall. Cambridge: at the University Press, 1920. Pp. xi + 127. Illustrated. 8s 6d.

This is an attractive little sketch, with well selected illustrations of the results of excavations since 1870, written for the Cambridge Manuals of Science and Literature. It gives much information about vases, sculpture, and other art finds, as well as about archaeology and topography. The specialist will probably turn to Michaelis, "A Century of Archaeological Discoveries" (translated by Miss Kalinweiler) and to the detailed reports in the journals, but the general reader who would like to know something of the progress of discovery in Greece and Greek lands will find this a very useful book; but even the archaeologist will profit by this good brief resumé and find it a useful introduction to the subject. The material is arranged chronologically and the main sites are treated under an earlier (before 1000 B. C.) and later prehistoric period (1000-700 B. C.), an earlier (700-500 B. C.) and later historic period (500-150 B. C.). There are special chapters on Temple Sites and the Great Centers of Greek Life, Delphi, Olympia, etc. There is a useful bibliography and a list of the more important excavations in chronological and topographical order.

D. M. R.



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NOTICE

Owing to the rapid growth of the mailing list of ART AND ARCHAEOLOGY, and the unusual demand for special numbers, our stock is almost exhausted of the following:

- V, No. 1 (January, 1917);
- V, No. 4 (April, 1917);
- VI, No. 6 (December, 1917);
- VIII, No. 5 (September-October, 1919)

25 cents per copy will be paid for any of these numbers upon delivery at this office.

ART AND ARCHAEOLOGY
The Octagon, Washington, D. C.

The Cliff Dwellers

Four sepia half-tone pictures of typical prehistoric ruins in Mesa Verde National Park, Colorado, may be obtained by sending 25 cts. to Frank A. Wadleigh, Passenger Traffic Manager, Dept. B, Denver & Rio Grande Railroad, Denver, Colo. The prints are 6x8 inches with wide margins, and the subjects are of great archaeological and educational interest.

The Greek Theatre of the Fifth Century before Christ. By James Turner Allen. Berkeley: The University of California Press. 1920. Pp. x+119. Illustrated. \$1.25.

Many books and articles have been appearing on the Greek theater and drama in the last few years, the most important being Flickinger's "The Greek Theatre and its Drama." Professor Allen has been interested in the Greek drama for many years and has already published several articles and reviews on literary and archaeological problems connected with the Greek drama. But the problem of the reconstruction of the fifth century theatre at Athens has had for him a strange fascination and he has devoted many hours to it and finally got a clue to its solution in the spring of 1918 when he published his short article "The Key to the Reconstruction of the Fifth Century Theatre at Athens." The nature of this clue is set forth in Chapter III, and illustrated by Fig. 20 on page 30. Here the inner corners of the *paraskenia* of the Lycegean scene-building, nearest the orchestra, coincide exactly with the inner edge of the retaining wall of the old orchestra terrace, and it is shown that the inner sides of the *paraskenia* and the wall connecting them at the rear exactly fit the circle of the old terrace. The north-south diameter of the remaining portion of this terrace is the same as that of the fourth-century orchestra, for if a line be drawn between the *paraskenia* and at the same distance back from their front line as the Hellenistic *proskenion* stood back of the Hellenistic *paraskenia* (about four feet) this line is an exact chord of the outer circle of the old terrace wall. These certainly are striking coincidences, so that it would seem that Professor Allen has really made an important discovery. He draws the conclusion that before the position of the theatre was moved, the scene building had been erected both on and about the orchestra terrace. In other words the Lycegean orchestra was merely a counterpart of the Sophoclean and Euripidean orchestra, which was probably used also for the last plays of Aeschylus. Professor Allen further thinks (see especially Chapter VIII, "The Origin of the Proskenion") that the fifth-century scene building served as a model for the building which replaced it later. He thinks (Chapter IV, "The Evidence of the Dramas") that the *skene* (hut or booth) which was at first a flimsy structure, came in the fifth century to be a substantial building, two stories high. The book is written in a readable, interesting and attractive style.

D. M. R.

ART AND ARCHAEOLOGY

An Illustrated Monthly Magazine

PUBLISHED BY

THE ARCHAEOLOGICAL SOCIETY
OF WASHINGTON

AFFILIATED WITH

THE ARCHAEOLOGICAL INSTITUTE
OF AMERICA

VOLUME XII

JULY—DECEMBER, 1921



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*Died October 14, 1921

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THE ARCHAEOLOGICAL SOCIETY of Washington was organized as the Washington Society of the Archaeological Institute of America in April, 1902, and was incorporated January 18, 1921. It is first in point of membership of all the Affiliated Societies of the Institute, and has participated largely in all its scientific and educational activities, contributing an aggregate of over \$60,000 in the 20 years of its history. The objects of the Society are "to advance archaeological study and research; to promote the increase and diffusion of knowledge in the fields of archaeology, history and the arts; and to contribute to the higher culture of the country by encouraging every form of archaeological, historical and artistic endeavor." It contributed to the American Expedition to Cyrene in 1910, 11, and during 1919 conducted the Mallery Southwest Expedition in New Mexico. The Annual Meeting of the Society is held in November, and six regular meetings at the homes of members are held from November to April, when illustrated lectures are given by specialists in the various fields of archaeology and art. To conduct the affairs of the popular illustrated magazine, ART AND ARCHAEOLOGY, committed to the Institute, the Society has organized a subsidiary corporation known as the

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ART AND ARCHAEOLOGY

An Illustrated Monthly Magazine

Published by THE ARCHAEOLOGICAL SOCIETY

OF WASHINGTON, AFFILIATED WITH THE
ARCHAEOLOGICAL INSTITUTE OF AMERICA.

ART AND ARCHAEOLOGY PRESS, Inc.

VOLUME XII

JULY, 1921

NUMBER 1

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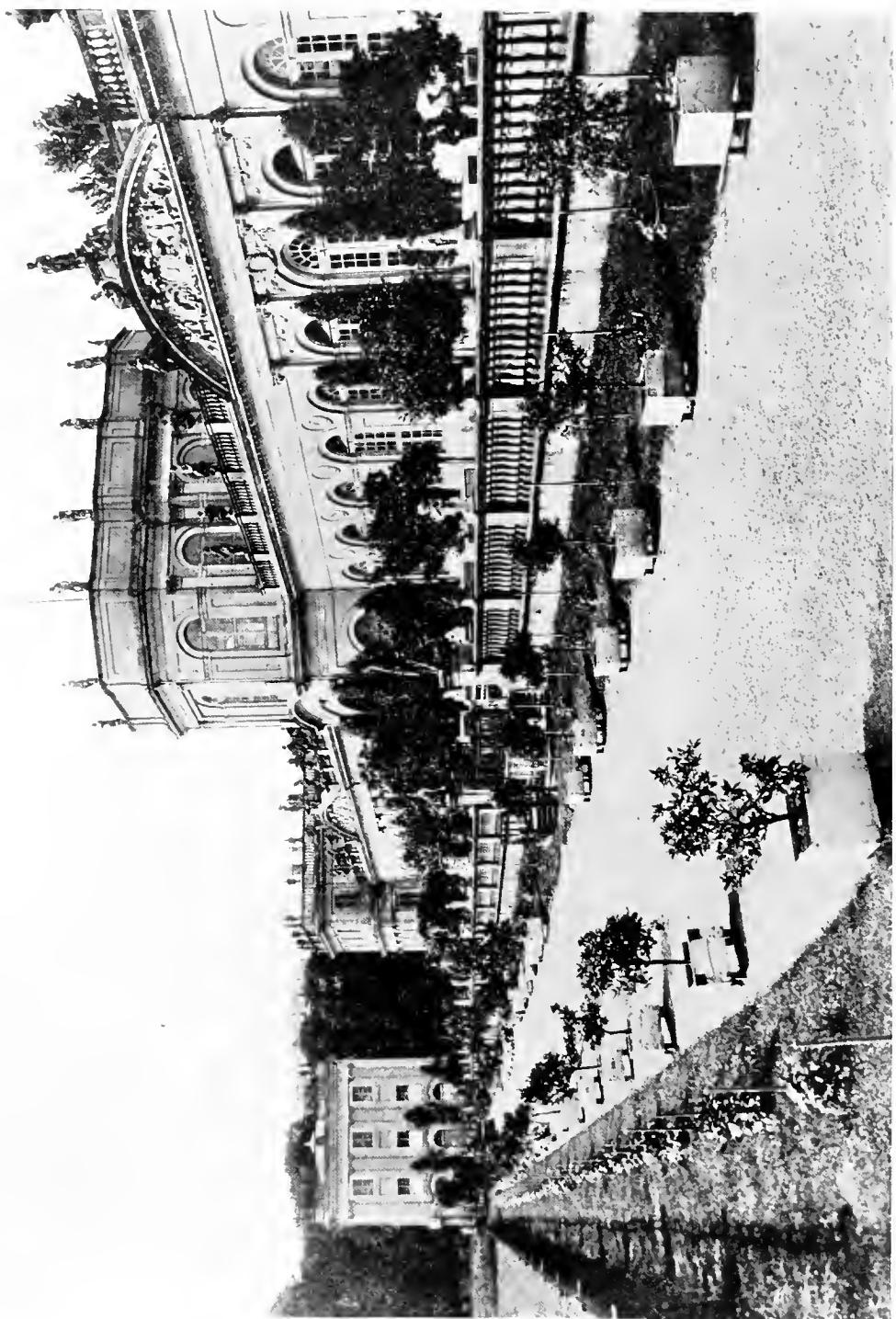
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TERMS: \$5.00 a year in advance; single numbers, 50 cents. Instructions for renewal, discontinuance, or change of address should be sent two weeks before the date they are to go into effect.

All correspondence should be addressed and remittances made to ART AND ARCHAEOLOGY, the Octagon, Washington, D. C. Also manuscripts, photographs, material for notes and news, books for review, and exchanges should be sent to this address.

Advertisements should be sent to S. W. Frankel, Advertising Manager, 786 Sixth Ave., New York, N. Y., the New York Office of ART AND ARCHAEOLOGY.

Entered at the Post Office at Washington, D. C., as second-class mail matter Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917 authorized September 7, 1918.
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The Orangery—A beautiful castle with a long walk lined with orange trees in tubs, at Cassel, Germany. See "The Marble Bath of Jerome Bonaparte" by Mary Mendenhall Perkins, pp. 33-36.

ART and ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XII

JULY, 1921

NUMBER 1

THE HIGH PRIEST OF THE LOST TEMPLE

A Study of the "Sarcophage Anthropeide" of Cadiz in its Relation to the Phoenician Temple of Hercules.

By B. HARVEY CARROLL,

Consul of the United States at Cadiz, Spain, with original Pencil Drawing Illustrations

By CARL N. WERNZT,

President of the Chicago Academy of Fine Arts.

PONCE DE LEON is the name of the island peninsula whose rocky promontory, projected into the Atlantic, is crowned by the white city of Cadiz. In early modern times the island was a part of the ancestral estate of that family which sent a son adventuring into the everglades of Florida in search of the fountain of youth.

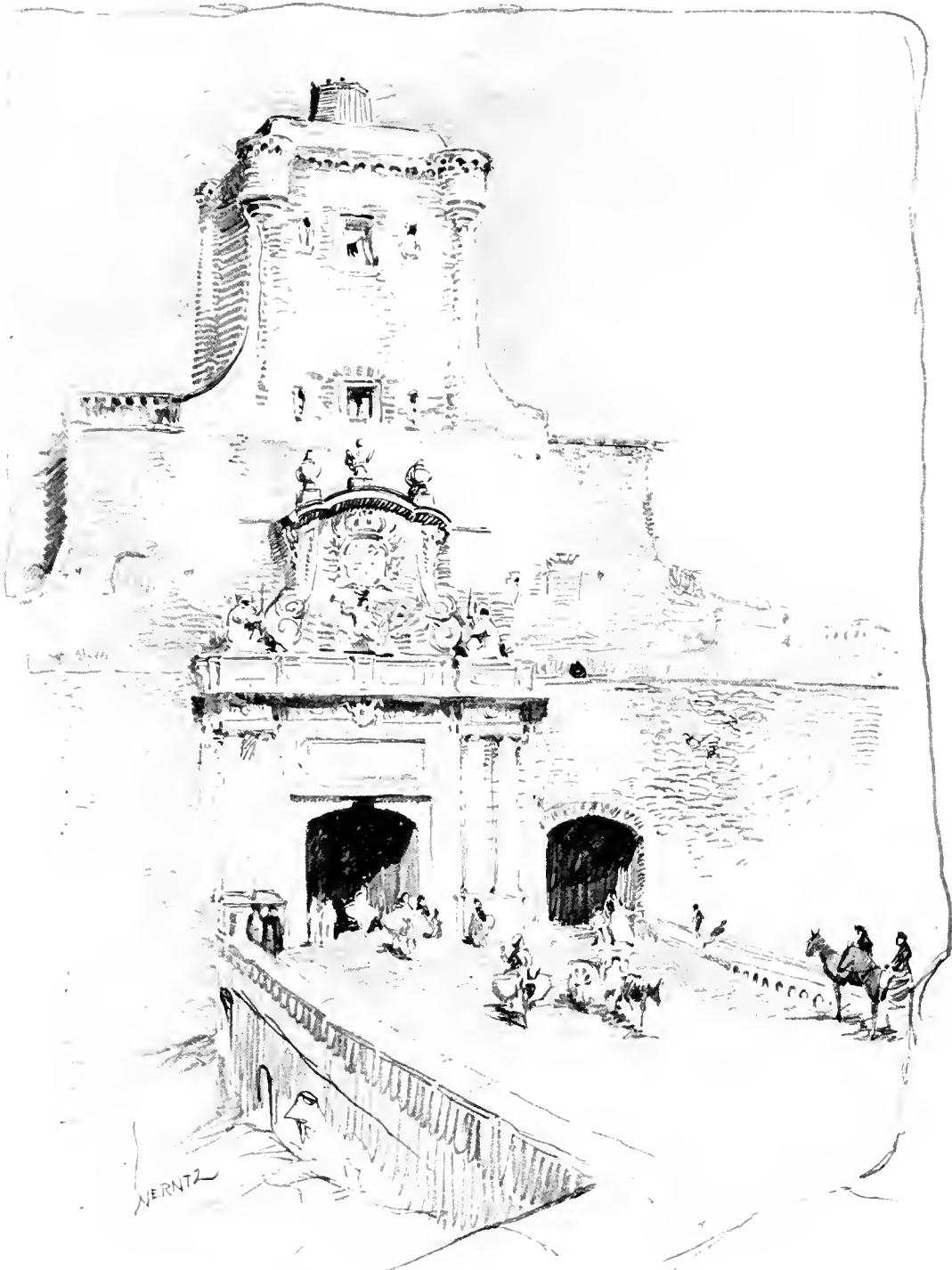
Back through many a brilliant page flutters the history of the city itself until history is merged into tradition and tradition is illumined with myth.

Cadiz claims Hercules as founder. Its coat of arms shows Hercules between the columns, equipped with mace and mantle of lion skin and subduing a rampant lion with either hand. Its motto is "Cadium Dominator que Hercules Fundator" while the inscription that twines around the pillars is the famous "Non Plus Ultra" that Charles V. amended by eliminating the "non,"

after Columbus had discovered a new world.

Perhaps it is best not to smile too quickly at the claim. Nothing is wholly false, not even tradition, and back of the myths are the great deeds of great men.

Modern Cadiz is the great Atlantic port of Spain, especially for its trade with South America. The island peninsula is an arm that makes a land locked port of the Bay of Cadiz, the first port of Europe outside the straits of Gibraltar. The city is now surrounded by high walls, walls that served to keep out the armies of Napoleon, and within the walls of resistant and defiant Cadiz were formulated and uttered in 1812 the brilliant paragraphs of the Constitution that is a Charter of Spanish Liberties until today. The story of that period would make pleasant and patriotic reading and a



The "Puerta de Tierra", City Gate of Cadiz.

ART AND ARCHAEOLOGY

huge painting in the Municipal Art Gallery of Cadiz, by Ramon Rodriguez, shows how the summons to surrender, sent by Joseph Bonaparte in 1910, was received and answered.

Cadiz has but two entrances, the gate of the sea and the great gate that opens through the walls known as the Puerta de Tierra, the gate of the land. Through this land gate all who approach Cadiz other than by boat must enter for there is only one road. Under the great portal pass the endless streams of donkeys whose panniers are filled with fruit and garden produce or with whatever wares the country offers to the town. Shawled women and barefooted children often top the load. Sometimes the donkey seems to have about two cords of wood upon his back but it is only the rough bark of the quercus that we know as cork. Besides the donkeys there flows in and out of the big gate all the picturesque life of Spain, pleasure-seekers in honking automobiles; wedding parties complete as to veils, flowers and costumes occupying the handsome "coaches" whose horses have their harness adorned with scores of silver bells; brown gypsies, barefoot; trim soldiers on horseback, their scabbards or gun barrels gleaming and their red and yellow trappings lending color; naval officers in blue and gold braid, uniforms almost identical with those worn by officers of the United States Navy; civil guards, in pairs, on foot and on horseback, distinguished by their triangular cocked hats of patent leather, and by their readiness to shoot; workmen in blue smocks and red sashes; carriages with bevies of Andalusian beauties wearing characteristic gaily colored, embroidered shawls, pinetas or high combs of tortoise shell and creamy lace mantillas and manipulating brightly painted or feathered

fans, and, inevitably accompanying the beauties, prim dueñas in black silk and black lace rebosas; coaches filled with foreign sailors, drunk and happy, with legs swinging over the sides of the vehicle and raucous voices singing some chanty meant to accompany a pull on the halliards; military motorcycles carrying hurrying orderlies; cowled friars; beggars and mendicants of both sexes and all ages; peasants of Andalusia wearing the big, broad and stiff brimmed hats that mark them as being of the caste of bullfighters, friends, sometimes a bullfighter in person, distinguished, when not in costume, by the little pig tail or coleta which he apparently tries to keep concealed under his hat but which always artlessly manages to reveal itself; silk hatted and prosperous gamblers going to try a turn at the roulette wheel at the casino on the beach; concave young dandies with modish garments; a group of priests, acolytes and choir boys with church banners, gilded ecclesiastical emblems, candles and incense lamps; fishermen, with trousers turned up above the knees revealing corded muscular brown legs; officers on prancing Andalusian chargers; goat herds preceding and following their flocks of milch goats entering the city to deliver milk direct from goat to consumer; wooden wheeled carts, with hoods of plaited straw bulging out like the canvas tops of the American prairie schooner, drawn by patient oxen with heads sagging beneath the yoke; "Gitana" fortune tellers garbed in bright colored rags, their necks encircled with strings of gold and silver coins; porters; peddlers; mules, and more "burricos," all showing at pack saddle or bridle latchet, a silver half moon, or a colored tassel or a bit of wolf or badger skin, as charms against the evil eye;



The Cathedral of Cadiz, sketched from the Atlantic side of the island.

ART AND ARCHAEOLOGY

hawkers of fish, their wares displayed in flat baskets, burriacos loaded with pottery visible under rope woven panniers; venders of pink shrimp, ware that appeal loudly to eye and nose; holy men and unholy women unwittingly jostling each other at the barriers; in short all the color-rich life of leisurely Spain, prince, peasant and pauper converging to and congesting the city's gate.

Mr. Carl N. Werntz, head of the Academy of Fine Arts in Chicago, has caught the spirit of that flow of life into the portal as well as the beautiful proportions of the old gate tower itself and his wonderful pencil sketch, (reproduced on page 4) suggests the color which is the one thing lacking. Outside the gate, a hundred yards on either side, one sees the blue of the Atlantic and the blue of the bay and down the sand spit the white ribbon of road that is the only avenue to the main land 10 miles away. This road is the old Avenue of Hercules that led to the temple in prehistoric days.

Equally characteristic as a glimpse of Cadiz is the sketch of the Cathedral whose twin towers dominate the city whether viewed from land or sea. The sketch is made from the parapet of the city's wall on the Atlantic side and over the wall the eternal casual fishermen watch their lines and the eternal gulls maneuver about them.

With gate and cathedral one sees the heart of the present city, and Spanish cities change their customs and outlines so slowly that a matter of a hundred years or so makes but little difference, but Archeology gropes back not through the cycles but through the millenniums, and, sifting out sagas and myths and the dust of dead men, reads its stories amid the stones and bones of the prehistoric past.

Reversing the centuries we pass un-

heeding the days when the Duke of Albuquerque defended the city against Marshal Soult until the Duke of Wellington came and lifted the siege in August, 1812, until we reach the time in 1596 when Elizabeth's favorite, the Earl of Essex, destroyed a Spanish fleet, 40 treasure galleons and looted the city only 9 years after Drake had "singed the beard of the King of Spain" by burning the shipping in the harbor. It was then that the present walls began to be constructed about the town and its prosperity returned until it was richer than London, the wealth of Mexico, Peru and the West Indies pouring an average shipment of \$25,000,000 a year into its coffers.

Before the discovery of the New World, Cadiz, under the Arabs, had sunk to slight importance and was plundered by the corsairs of Barbary but it was one of the early conquests of the Spanish arms, Alonso the Learned capturing it in 1262. R. Balaca, a modern painter has a large picture in the Cadiz Academy of Fine Arts showing the entry of Alonso.

Before the Arabs it had languished under the Vandals who, coming about 410 A. D., remained in power until 711, leaving little trace beyond the beautiful name of Andalusia and a strain of fair hair and blue eyes in the population. Here as elsewhere the Vandals drove out the Romans who had named the city Gades. Caesar and Pompey had fought for it. Scipio Africanus had used it as a base of operations and supplies in the Second Punic war as Hamilcar and Hannibal had done in the first war between Rome and Carthage. The Carthaginians had held the town since about 500 years before Christ, and ruled it nearly 300 years.

But a thousand years before the Carthaginians came, their mother



Metropolis of Cadiz: Group of Tombs, discovered July 1914.

country of Phœnicia had sent explorers and colonists and these sun worshippers, finding already a race of sun worshippers, had erected a temple to Hercules Melkarte or Hercules, the city god.

So far as history goes we are told that the Greek Pytheas had studied its tides in the days of Alexander the Great. As the Mediterranean is tideless (but not the Adriatic) it may be that this was the first time in the history of man that this disconcerting phenomenon was ever studied. On the light-house reef at Cadiz there is still a modern hydrometer and hydrographic station.

Of the early Carthaginian period and of the Phœnician period little is known. It is not even known when the famous temple to Hercules disappeared. One of Murillo's great paintings at Cadiz shows Cæsar visiting this temple.

Now there is no trace and the leading archaeologist of Cadiz, Don Pelayo Quintero Atauri, Director of the Academy of Fine Arts, who as delegate of the Junta Superior of Excavations in Spain has supervised all the excavations that have been made in Cadiz under scientific observation and who had discovered two groups out of the five discovered groups of ancient tombs, and who has carefully excavated and studied many tombs of the Ibero-Roman period, is of the opinion that this temple was not at Cadiz but at the other extremity of the peninsula, that is at its base near San Fernando.

In company with Don Pelayo I have visited and studied the tombs that remain and with great appreciation I have read his scholarly book "Cadiz Primitivo Primeros Plobadores Hallazgos Arqueologicos" (Primitive Cadiz, Its First Inhabitants and Archaeological Sur-

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vivals) in which he makes an exposition of the facts and the theories, and if I modestly venture to differ with him on some of his important conclusions it is yet largely on the basis of scholarly evidence adduced by him.

The testimony of Strabo shows that in the days of Augustus this temple was flourishing. Strabo's evidence seems clear enough as to the location of the temple of Hercules. A free translation would be: "There is much to say of the Gaditanians since it is they who send out ships many and beautiful, who navigate not only our sea (the Mediterranean) but also the ocean. . . . At the extremity of this island (the island peninsula of Cadiz) there is a temple dedicated to Saturn, and at the opposite part, that is to say toward the East, is the temple of Hercules, and this is the point where the island is nearest to the continent in such a manner that it is only separated from it by a canal of the sea of only a stadium. There are those who say the temple is distant from the city 12 miles so that the number of the miles may equal the tasks of the god, but in fact the distance is the length of the island from West to East."

After a reference to the fable of Geryon, Strabo recites in detail the tradition held in Cadiz at that time according to which an oracle gave the Tyrians instruction to send a colony to the columns of Hercules. After two expeditions, which by the disapproval of the auguries were shown to have failed to locate the columns of Hercules, a third expedition finally settled at Cadiz (Gadir), the mountains at the Straits of Gibraltar and an island near Huelva being the places tried and rejected by the first expeditions. These expeditions had, however, found a well established cult of the primitive Iberian Hercules. According to Strabo most

of the Greek writers held that the pillars were at the entrance of the Straits but the Iberians and the Libyans held that the true columns were at Cadiz, and Pindar and others seem to hold with them.

Strabo's geography and topography would fit the present island peninsula like a glove but there is a most interesting reference in Pliny the Younger (78 A. D.) which describes a small island between Cadiz and the continent at a distance of one hundred steps from the main island and about a mile long in which was the primitive city of Cadiz. This small island, he says, was called Erytrea by certain Greek writers and Aphrodisia by others, but the primitive inhabitants named it after Juno.

While Strabo does not mention this island by name he incidentally confirms its existence. After describing how flourishing Cadiz is and how it numbers among its inhabitants by a recent census 500 patrician knights, a number greater than any other cities except Rome and Padua, he adds that the city in ancient times was small but Balbus the Gaditanian (Balbus the younger who had been granted a triumph and was the son of L. Cornelius Balbus) had built near it another city called Neapolis and the two, united into one, called itself Didyma (the twin). Many, he said, inhabited the nearby coast and many more inhabited a little neighboring island where there had been built another city that competed with the "twin" and where one might live with great pleasure because its soil was of great fertility. He tells later how Phericidas thinks that Cadiz was called Erythria and narrates how there occurred in it the fable of Geryon and says others suppose that Geryon inhabited an island near to Cadiz and separate from it by only a narrow canal of the sea one

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Necropolis of Cadiz: Front of the Anthropoid Sarcophagus.

stadium in width, in which island such was the abundance and quality of the grass that when the sheep ate it their milk became so rich that much water had to be added before cheese could be made from it, and after 30 days pasturage on it cattle had to be bled to keep them from suffocating.

There seems to be no room for doubt that on this little island was the legendary site of the ninth labor of Hercules and that it represented a primeval cult of Hercules.

At the present time there is no island, the railroad now following the low sandy stretch that represents the filled-in canal between the island and the main land but the projection that on modern maps is represented as the ship yard of the Astilleros Gaditanos is, I think, without doubt the core of the former island, the site of the oldest civilization and settlement near Cadiz and the natural place at which one might expect to encounter remains of the pre-Roman period.

There is a large, unexplored mound within the limits of the ship yard and it was near this mound where the first and most important archaeological find was made in Cadiz, to-wit, the tomb with the marble sarcophagus known as the anthropoid sarcophagus, and near this first tomb and also within the limits of the former island were found other tombs while across the railroad and on what were once the terraced slopes of the coast line of the main peninsula, distant a stadium, were found the other groups of prehistoric tombs.

In June, 1887, while levelling the ground for a Maritime Exposition it was necessary to remove a little eminence that jutted into the waters of the bay, and there was uncovered a group of three sepulchres one of which contained the beautiful marble sarcophagus, apparently made of the white marble of Almeria or a marble similar to a marble found there. In the sarcophagus was the well preserved and perfectly articulated skeleton of a man while of the two sepulchres at the feet of the one containing the marble casket, one was found to contain the bones of a man and the remains of iron weapons and the other the bones of a woman. The marble casket was apparently that of a priest so that the strange group apparently gave the triangle of priest,



The Sculptured head on the Anthropoid Sarcophagus. Detail by Carl N. Wernitz.

warrior and woman. Some of the trinkets, jewels and weapons in these tombs passed into the hands of individuals and have never been recovered. The tombs themselves were destroyed but the sarcophagus and its content constitute one of the archaeologist's greatest discoveries.

The sarcophagus follows the general outlines of a mummy case but there is no reason to believe that the body whose bones remain had ever been

embalmed. The cover of the case suggests the outlines of an heroic figure and the head is perfectly modelled and presents an appearance so striking that one cannot resist the impression that it is a portrait. The coiffure of hair and beard is Chaldean or strikingly suggests the curls of Assyrian heads. The cast of features is Semitic. So Abraham might have looked. The face is full of dignity and power, high cheek bones, curved (but not hooked) nose, beard

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exuberant and long, down drooping mustachios curled as if by a barber of Babylon. The lips are full, sensual and arrogant. Once in real life I have seen such a face, and it was that of the Samaritan high priest who still on Mount Ebal sacrifices annually in full accord with the Mosaic ritual. These Samaritans are lineal descendants of the colony that Nebuchadnezzar planted in Samaria which were Judaized to the extent of accepting the Pentateuch alone of the Hebrew Holy Books. The faces of these Samaritan priests as I saw them nearly 20 years ago, brought vividly to my mind the faces of Assyrian sculpture, hair, beard and features the same. These Samaritans are the closest living kin perhaps of the Ninevite and Phoenician race and it is one of their faces that appears on this sarcophagus lid.

While the head and face are in almost the three dimensions of complete sculpture the outlines of the body are indicated by light bas-relief scarcely a quarter of an inch high. The figure is shown wearing a short sleeved tunic that drops to the instep but leaves the shoulders and arms bare. In those almost suggested lines of arms and shoulders, as in the structure of the face there is, however, shown a perfect knowledge of anatomy as well as a fine command of art. The muscles of the neck, shoulder and arms are not only beautifully but correctly indicated, sterno-mastoid, trapezius, deltoid and biceps showing beauty and strength. The feet, shown from the insteps down, are bare and are firmly planted, the wide interval between the first two toes suggesting that the feet had been accustomed to sandals, although no sandals are shown. Silius Italicus says that the priests of Hercules wore white tunics and that the feet were bare. The

position of the feet and the general form of the sarcophagus and cover as well as the attitude of the figure carved thereon clearly indicate that this casket was intended to be placed not horizontally, as it was found in the primitive tomb, but upright, perhaps in a niche in the temple.

The right arm is dropped full length down the side of the figure and the fingers of the hand are closed as if upon the hilt of a sword or knife, the back of the hand being to the front. Don Pelayo thinks that this closed hand held a wreath of laurel which was painted on but I think that in such a case the palm would have been turned half way outward and the last two fingers would have been more relaxed and not tensed in a grip as they are. A laurel wreath would have been held between the thumb and the first two fingers. The knife or sword is only indicated, as, carved at right angles to the body, the beauty of the lines would have been affected, or perhaps the dimensions of the marble did not admit.

The left hand is brought forward to the center of the body and holds a human heart. The significance of this seems not to have been appreciated although the sacerdotal character of the figure is conceded by all. But to my mind it seems clear that we have here not only a priest but a high priest depicted in the supreme moment of his career and at the climax of his ritual, when, having torn open the breast of a human sacrifice with the curved knife that he held in his right hand, he lifts, as an offering to the Sun God, the bleeding, smoking heart that he has plucked out with his left hand.

This would not be out of accord with what we know of Canaanite, Hittite, Chaldee or Phoenician. Even Abraham approached to the very verge of



Amulet of the Lioness Headed Goddess, with Moon Disc. Found in a primitive tomb.



Amulet of a Ram Headed God. Found in a prehistoric tomb.



Funeral seal ring with Scarabaeus and Fragment of Sidereal collar showing agate, gold and bone beads with golden sun emblem.

human sacrifice when he was ready to offer up Isaiae, and Jahveh's method of sealing a promise to man was by "cutting a covenant." Moreover it would chime perfectly with the sun worship in the new world as Cortes found it and as Lew Wallace describes it in "The Fair God." The Samaritans have continued until the present time to offer living sacrifices of animals in accord with the instructions given by Jahveh to Abraham that animals should substitute human beings.

The feet and garments of the statue recall and resemble those of the Assyrian king taken from Nimrud that is found in the British Museum, the sloping projection on which the feet rest being identical. This foot rest and the shape of the sarcophagus as well as the coiffure of head and beard are markedly like those of the sareo-

phagus, unquestionably Phoenician found in Sidon and now in the Louvre.

Only the shape of the sarcophagus reminds one of the sarcophagus of Echmunezar which is as Egyptian in sculpture style as the Cadiz tomb is Greek. (See sketch of head of the figure carved on the Sidon sarcophagus.) The statue sarcophagus of Echmunezar however, besides being found in Syria, contains an inscription in Phoenician that pronounces a curse against the profaners of tombs.

These differences in the sculpture lead one to believe that the Phoenicians ordered their tombs in advance and invoked the aid of famous artists who carved, each according to his art, traditions, and nationality.

I can not agree with my friend Don Pelayo that the Sarcophagus is Hittite

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Sketch from Sarcophagus of Echmunezar,
Phoenician Tomb in Egyptian Style of
Sculpture.

and precedes the Phœnician period but I think it more likely that when the Phœnicians set up the temple to the worship of the sun in honor of Hercules they possibly left some great high priest to serve it and that this priest imported his monument which was carved by a Greek artist in accordance, or in partial accordance, with Assyrian traditions. The excellent anatomy, the foreshortening of the left arm and hand, and the suggestion of Greek art, despite the lightness of the bas-relief of the figure are impressive. I am most fortunate in being able to present the detail sketches of feet and left hand by Mr. C. N. Werntz made at the Archæological Museum in Cadiz, especially to accompany this study.



Bas-Relief Sculpture Drawing of the Feet of the
High Priest. Detail.

Articles found in the first group of tombs were lost or passed into private possession. It is probable, however, that a sidereal collar emblematic of sun worship, a scarabeus set in a liturgical ring so as to revolve and having the underside engraved, and two rings or ear rings of soft pure gold were in this tomb. No inscription and no written word was found save the as yet untranslated engraving on the scarabeous seal ring. The absence of money in these early tombs is significant that the period was still one of barter. In



Light Bas-Relief Sculpture Drawing of the Left Hand
of the High Priest, holding a Heart. Detail.

other tombs of the period were found similar objects such as sidereal collars adorned with sun emblems, the petals of the sun medallion varying from 8 to 12 and the beads of the collars being alternate agate and pure gold, sometimes also alternating with bits of enamel and sections of finger bones.

The agate beads are not rounded but are short sections of drilled cylinders. There is shown a sketch of a section of a collar, of a scarabeus and of two of the four amulets or funeral emblems that

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seem almost purely Egyptian but that are connected with the worship of the sun and moon. One is that of a lioness headed god and the other is of a ram headed god. The disc over the head of the lioness, the huntress of the night, is the moon disc, with the cobra in front, and the vertical rays of the sun form the disc over the head of the ram, emblem of vigor and fertility. It does not seem necessary to identify these two meticulously with the funeral genii of the Egyptians although amulets with the head of the hawk and of the jackal were also found and in one tomb a golden bee, one of the fecundity emblems of Diana of the Ephesians. The many breasted ancient statue of Diana at Naples shows the mantle covered with bees. The heads of these amulets are of purest gold modelled with a skill that the expert jewelers of today could not surpass. The shafts of the amulets are of copper, now badly corroded but once hollow and filled with some substance now indistinguishable, perhaps a tiny cylinder of inscribed papyrus or parchment.

Perhaps over the subterranean tombs there were originally inscribed tablets but at present one has to lament the complete lack of inscriptions whether in Hebrew, Aramaic or Phoenician, hieroglyphs or Greek. Of these primitive tombs a number have been found, clearly distinguishable from the Carthaginian and Ibero-Roman periods.

Suarez de Salazar, writing in 1610, describes 3 classes of sepulchres, (one of them corresponding to these ancient tombs,) which were found while building the walls of Cadiz.

The discovery of the group containing the carved sarcophagus took place in June 1887. In 1890 a group of four similar sepulchres but without sarcophagi was found very near this group

while laying out the shipyard now known as the Astilleros Gaditanos. In Jan. 1891 another group of four was found but this time on what was once the shore of the island peninsula and across what was the canal of a stadium in width. In April 1891 another double group, very near, and in 1892 another group of four. All of these save the 1887 group were perfectly oriented and all contained skeletons that crumbled on being touched. The measurements of the skeleton in the sarcophagus have been very accurately taken in detail. A sketch showing the contour of the skull is given. I think all three of the tombs in the first group were priestly, two priests and a priestess. The rusted weapons in one of the tombs were sacrificial knives.

Beginning with September, 1912, orderly excavations have been made under the direction of Don Pelayo Quintero Atauri who has uncovered twenty-three prehistoric tombs and many of the Carthaginian and Roman period. The Roman cemetery was on the Atlantic side of the island and just outside of the present walls of the city, and the tombs are pottery funeral urns containing the cremated remains of the dead and other objects such as coins, amulets of clay, small clay masks, idols and vessels, which discoveries, valuable as they are, lie outside the scope of this story.

The story that seems to coincide with the tombs and with the traditions is that long before the dawn of recorded history some Syrian tribe of sun worshippers, coming perhaps from near Tarsus, perhaps from the shores of the Red Sea, but having traversed Egypt and Northern Africa en route, arrived at the bay of Cadiz and found inside the island peninsula a small sheltered island of great fertility separated by the stad-

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ium wide canal from the island and by the bay from the mainland, and used as an enclosed pasture by some mainland aboriginal chief. The migration was led by some sturdy hero whom tradition has identified as Tubal Cain. The newcomers dispossessed the original inhabitants, after a struggle, perhaps a duel, between the old chief and the new, and we have a reminiscence of that combat in the story of the ninth (sometimes listed as the tenth) labor of Hercules in taking the huge red bulls of the Giant Geryon, by the significant aid of the ocean nymph Callirhoe.

With the lapse of years hero became demi-god and demi-god became deity and along the Atlantic coast of Spain there was a well developed worship of Hercules, a primitive temple begin located at what is now known as the Punta Canteras in the Bay of Cadiz and another near Huelva, which facts were discovered by the two abortive Phœnician expeditions sent out to locate the pillars of Hercules. The third expedition found in the bay of Cadiz a protected harbor and a shelter for their boats under the lee of the little island. They no doubt also found the settlement there at war with the shore tribes and they found a welcome by announcing that they had come to seek the pillared shrine of Hercules and to found a temple to that god, now elevated by Egyptian influence to a sun god. They were welcomed and took possession. The time was perhaps 1400 B. C.

With the coming of the high carved

galleys of Phœnicia to Cadiz the history of Spain began. I think the sarcophagus is that of the first high priest of Hercules introduced by the Phœnicians. I would expect to find the remains of the old temple of Hercules within the limits of that smaller island perhaps in the unexplored and unexplained mound that exists in the ship-yard crowned with a few fragments of a far later edifice were it not for the explicit testimony of Strabo. Perhaps when the temple was destroyed the sarcophagus of the high priest was taken from its niche to the safety of the smaller island or perhaps on that island a smaller temple was erected. Certainly within its limits will be found other objects going back to the most primitive period of Spanish history. The ruins of the temple of Hercules itself should be found at the base of the present island peninsula near the canal that unites at that point ocean and bay. That bayou-like canal has no doubt shifted its location somewhat in the centuries but the ruins should still be easy to find and when they are found there will no doubt be found with them the great stone altar of human sacrifice. For the rest one can only quote the words of Emil Huebner, written prior to any of these discoveries: "The discovery of the treasured riches in the famous temple of Melkarte, the Tyrian Hercules, in the island of Cadiz, is the opus magnum reserved without doubt to a Schliemann of the future."

Cadiz, Spain.



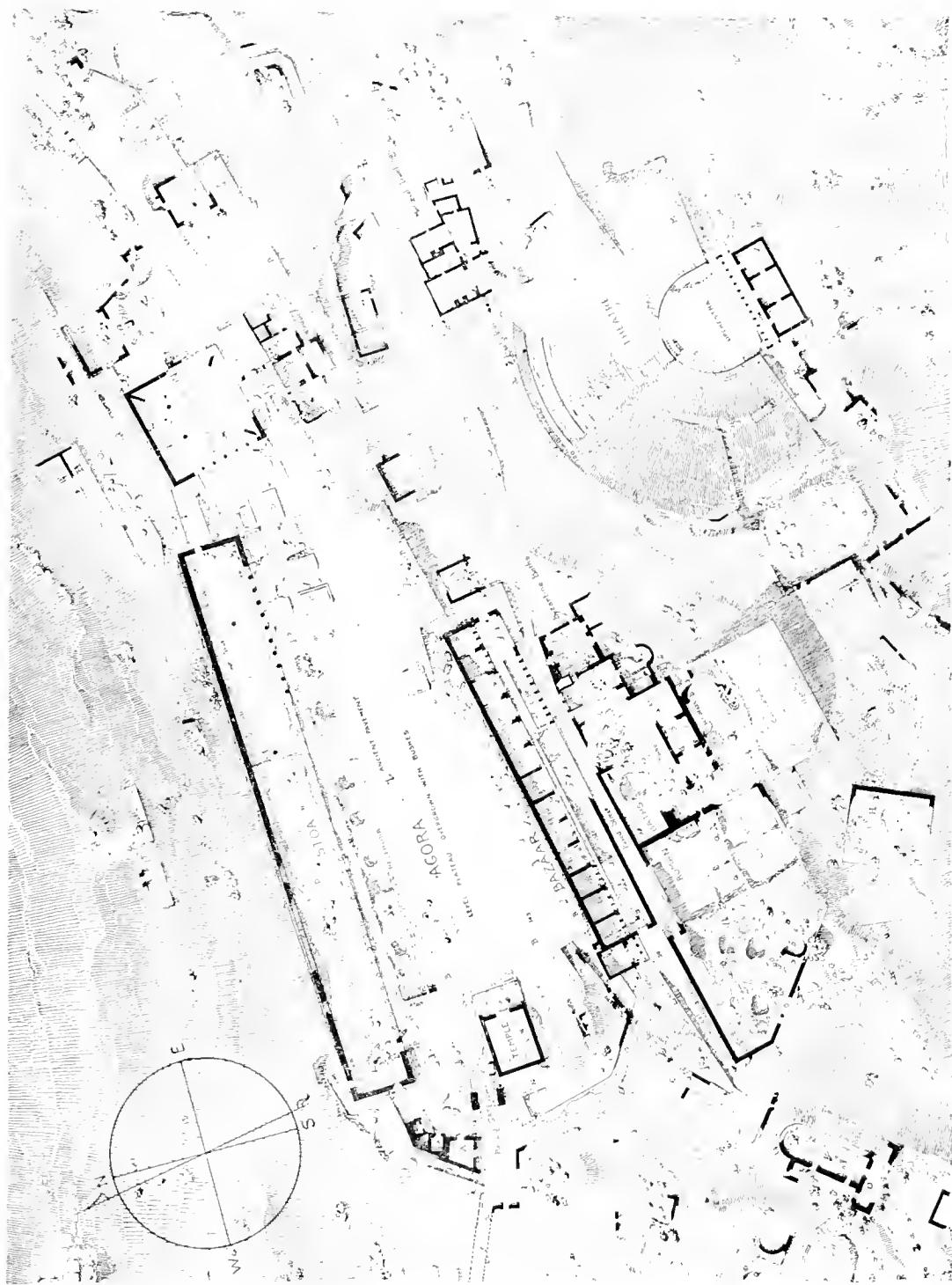
THE INVESTIGATIONS AT ASSOS

CONDUCTED BY THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

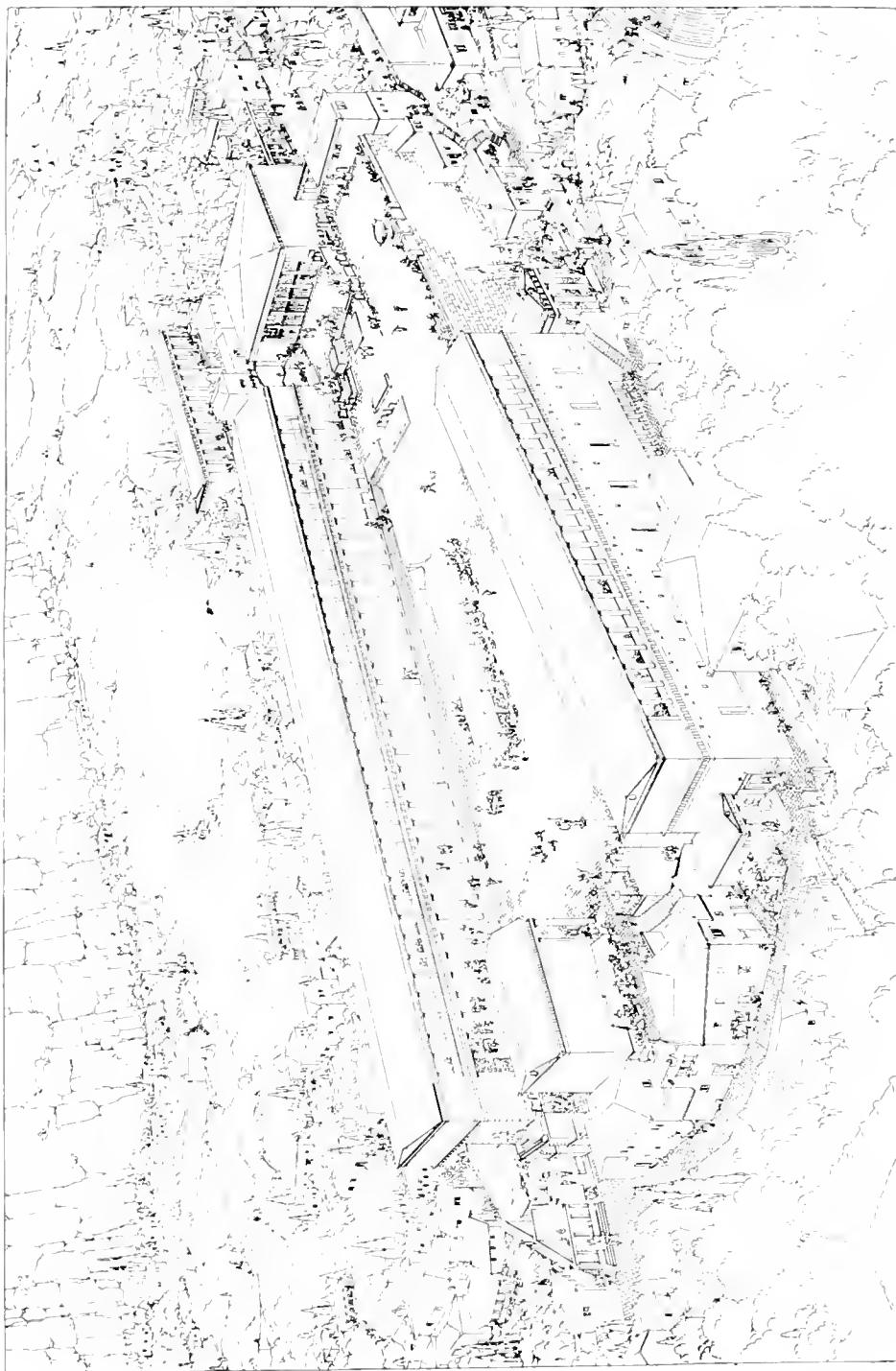
By HOWARD CROSBY BUTLER.

EVERYONE who is interested in Classical archaeology, everyone who cares about Greek architecture, and many others who have only a love of Art in general will hail with enthusiasm the long delayed appearance of the final parts of the publications of the *Investigations at Assos*. These investigations, which were the first of the kind undertaken by Americans in the field of Classical archaeology, were begun forty years ago under the auspices of the Archaeological Institute of America, as the result of the untiring energy and skill of the late Joseph Thatcher Clarke, and with the cordial cooperation at home of the late Professor Charles Eliot Norton. The first installments of these publications appeared twenty years after the excavations had been undertaken, and vicissitudes such as the absorption of the architect of the expedition in the business of his profession, lack of funds for publication, and a world war, have delayed the completion of the work until now. The earlier parts of the publications have been of great scientific value and interest; now we are to have a folio containing carefully measured map-plans of ancient Assos, restorations in perspective of parts of the city, scale-drawings of plans, elevations and details, and restorations of the principal monuments, together with a wealth of large reproductions of photographs of the ruins. Most of the plans and drawings of elevations, details and restorations are the work of Mr. Francis H. Bacon, in his peculiar and most beautiful style as a draftsman, a

style which is one of the most, if not the most, satisfactory that has ever been attempted for the rendering and interpretation of ancient Classical architecture. One is by his brother, Henry Bacon, the gifted architect of the Lincoln Memorial in Washington. No picture or word description could be more illuminating to the youthful or to the experienced student of Greek architecture and of Greek life than Mr. Bacon's Restoration of the Agora at Assos, a cut of which is presented herewith. No rendering of any sort, or in any medium, could better depict the delicate, artistic charm, and the logical constructional processes of the architecture of Greece than the accompanying pen-drawing of the Vaulted Tomb. These drawings give us not only a sense of the refined and dignified beauty of the monuments of Greek and Hellenistic architecture; but are proof in themselves of the accuracy and fidelity to truth with which they were executed. No detail, however minute, is lost in these restorations, and the large-scale drawings of various details will be of great value, not only to the architect, but to all students of Greek architectural ornament. The verbal descriptions which accompany the drawings are concise, clear and to the point. The inscriptions have been drawn and edited with great care. The coin types have been published by Mr. H. W. Bell with his usual pains and accuracy. The publications throughout are of such a high quality of scholarship, technical presentation, and artistic execution, that American archaeologists and



Plan of the Agora of Assos; with the long two-storied Stoa, or Portico, on the north, the Bouleuterion, or Council Chamber, on the east, the Theatre and clusters of Residences on the south, and a small temple facing the open space on the west. On the slopes below the Agora are the Theatres and clusters of Residences.



Restoration of the Agora of Assos, showing the long stoa set against the mountain-side, and the back of the three-storied bazaar opposite to it. To the right of the stoa, the front of the council house is seen, and at the end of the bazaar, a section of the great terrace wall overlooking the theatre, a small bit of which is shown in the lower right-hand corner.



Western Transverse Wall, showing a high grade of stone-work, and a Gateway with a corbelled arch.

lovers of art may well be proud of them.

This work, so long in preparation, is at last completed and a short account of the book may interest our readers. The first part of the work was issued in 1902, but owing to various delays the final parts have only been completed this year. The expedition to Assos was sent out by the Archaeological Institute of America in 1881 and carried on excavations during 1881–1882 and 1883. The present work is intended to be a book of plates giving exact drawings of all the buildings investigated including the Temple, Gymnasium, Agora with the adjoining Stoa, Bouleuterion and Bazaar or Market building, the Fortification Walls and gateways and the interesting street of Tombs with its many Sarcophagi and Monuments; brief descriptions accompany the plates with exact drawings and measures of all

fragments. Assos was a provincial Greek city in the southern part of the Troad, built on terraces around a steep hill directly on the sea and facing the island of Lesbos. Along the narrow paved streets that ran around the sides of the Acropolis were the dwellings and public buildings placed in picturesque relation to each other, the whole enclosed by massive fortification walls. High above all was the Temple of Athena which formed here, like the Parthenon at Athens, a quiet sanctuary far removed from the bustle of the city below. Its pavement is nearly eight hundred feet above the sea level, and so steep is the ascent that from the edge of the cliff one can look into the holds of the small vessels clustered in the port below. The temple, a very early Doric building of the VI Century B. C. has long been of interest to archaeologists on account of the sculptured epistyle



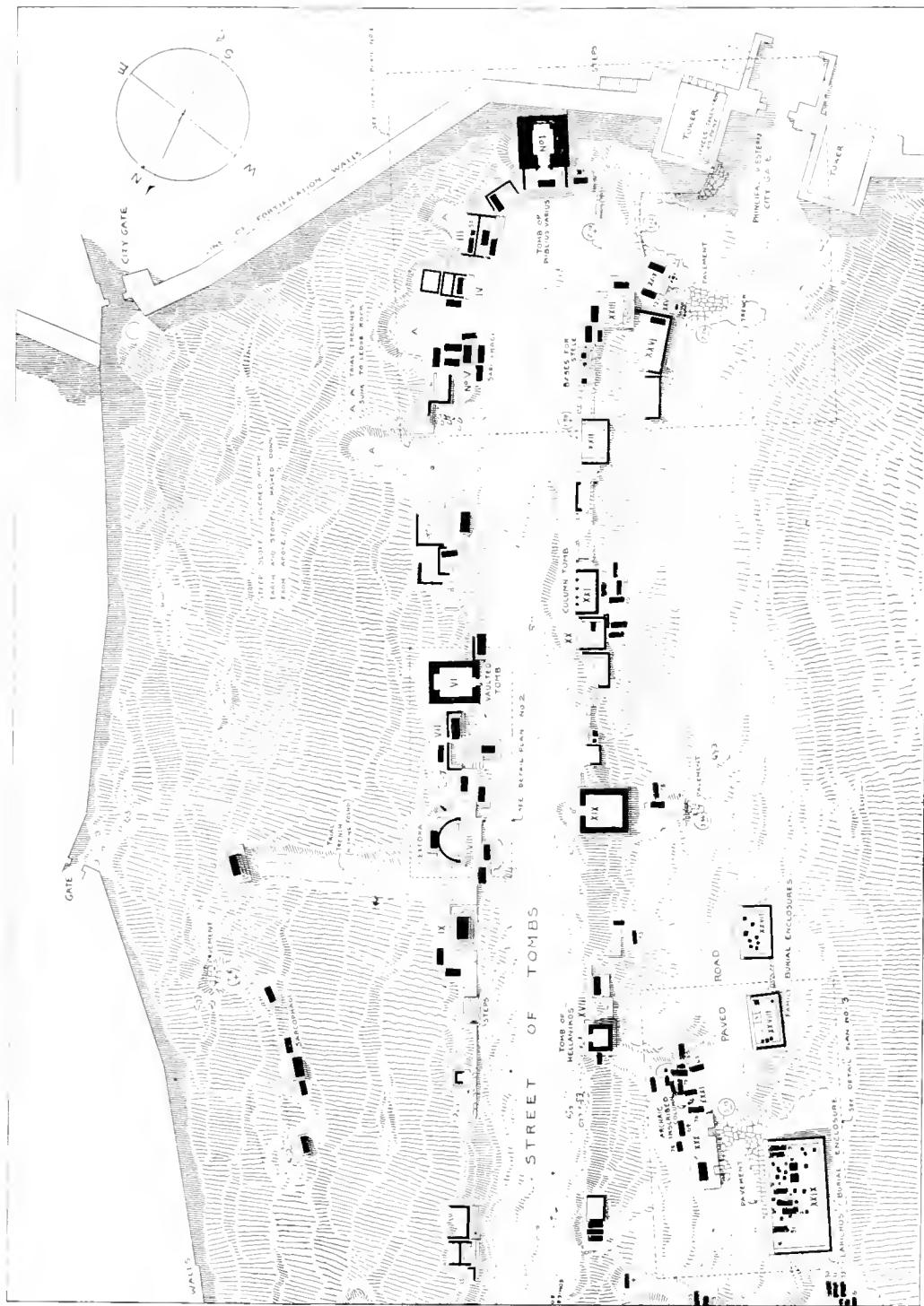
Large Ornamented Sarcophagus, No. XVI, raised upon a high Podium. Paved Street in foreground.

blocks which had been noticed by early travelers. In 1838 the French Government removed eleven of these blocks to Paris. Eleven more fragments were found by the American expedition. The plan of the temple was definitely established and enough fragments found to make drawings of the elevations possible. The Agora was on a terrace below the temple. An arched gateway formed the Western entrance, at the North was the Stoa, a long, open, two-storied portico, over three hundred feet long, with the Bouleuterion at the East. On the South was the Bazaar or Market building with a row of small rooms for shops on the lower floor; the second floor was probably for store-rooms; while the upper story formed an open portico entered from the Agora level. The Stoa formed a shelter from the rain and sun and, being in the public square, was a place of general resort for the merchants and business men of the city

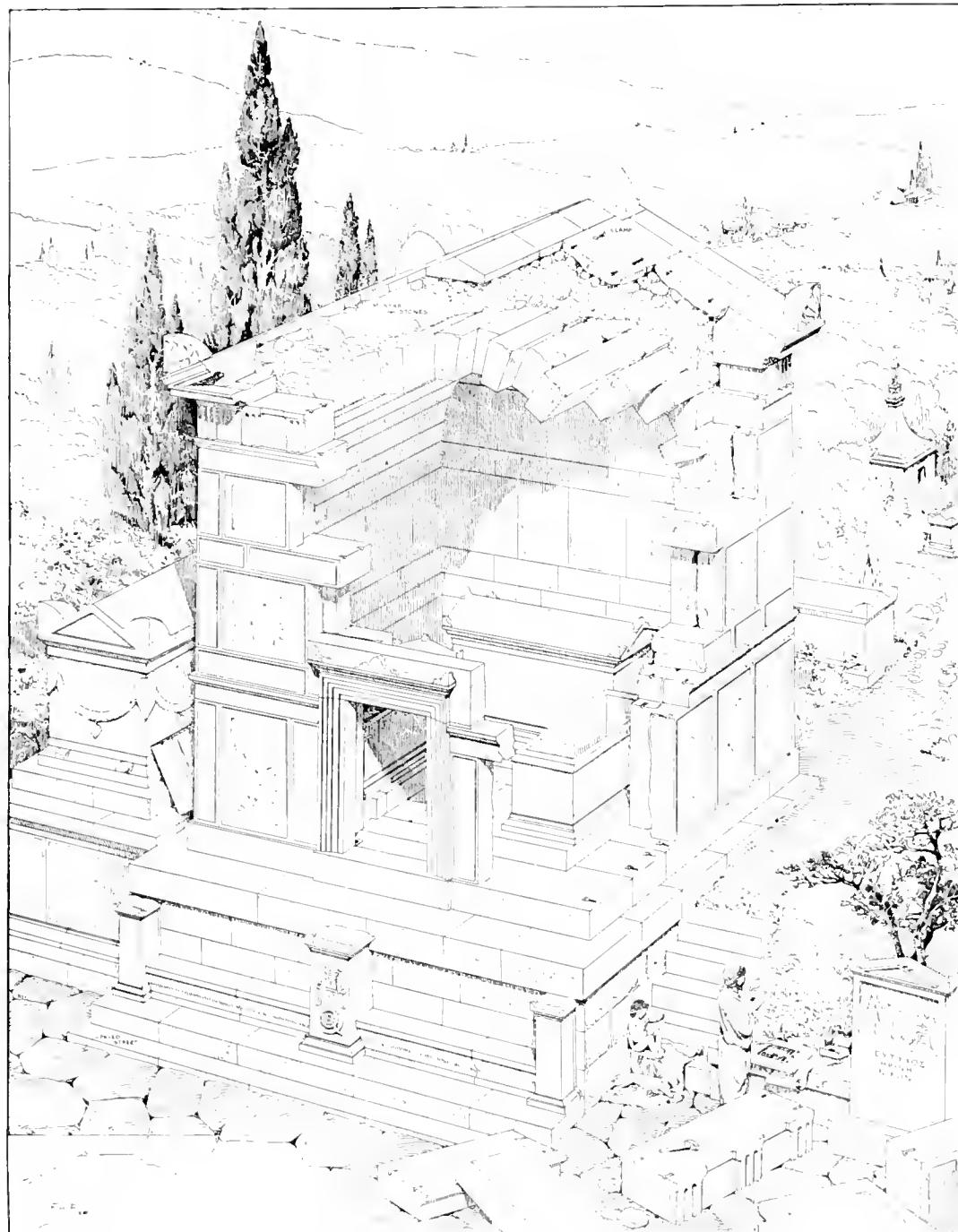
as well as for others. An interesting passage in Strabo illustrates this use of the Stoa in the life of the Greeks, and also the fact that all jokes are old. In speaking of Cyme, a city fifty miles south of Assos, he says:

"And another story is that they borrowed the money to build their Stoa, and, not paying up on the appointed day, were shut out from the building. But, when it rained, the money-lenders, for very shame, sent out the crier to bid them come under; and, as the crier made proclamation, 'Come under the Stoa,' the story got abroad that the Cymaeans did not know enough to go in when it rained, unless they were notified by the herald."

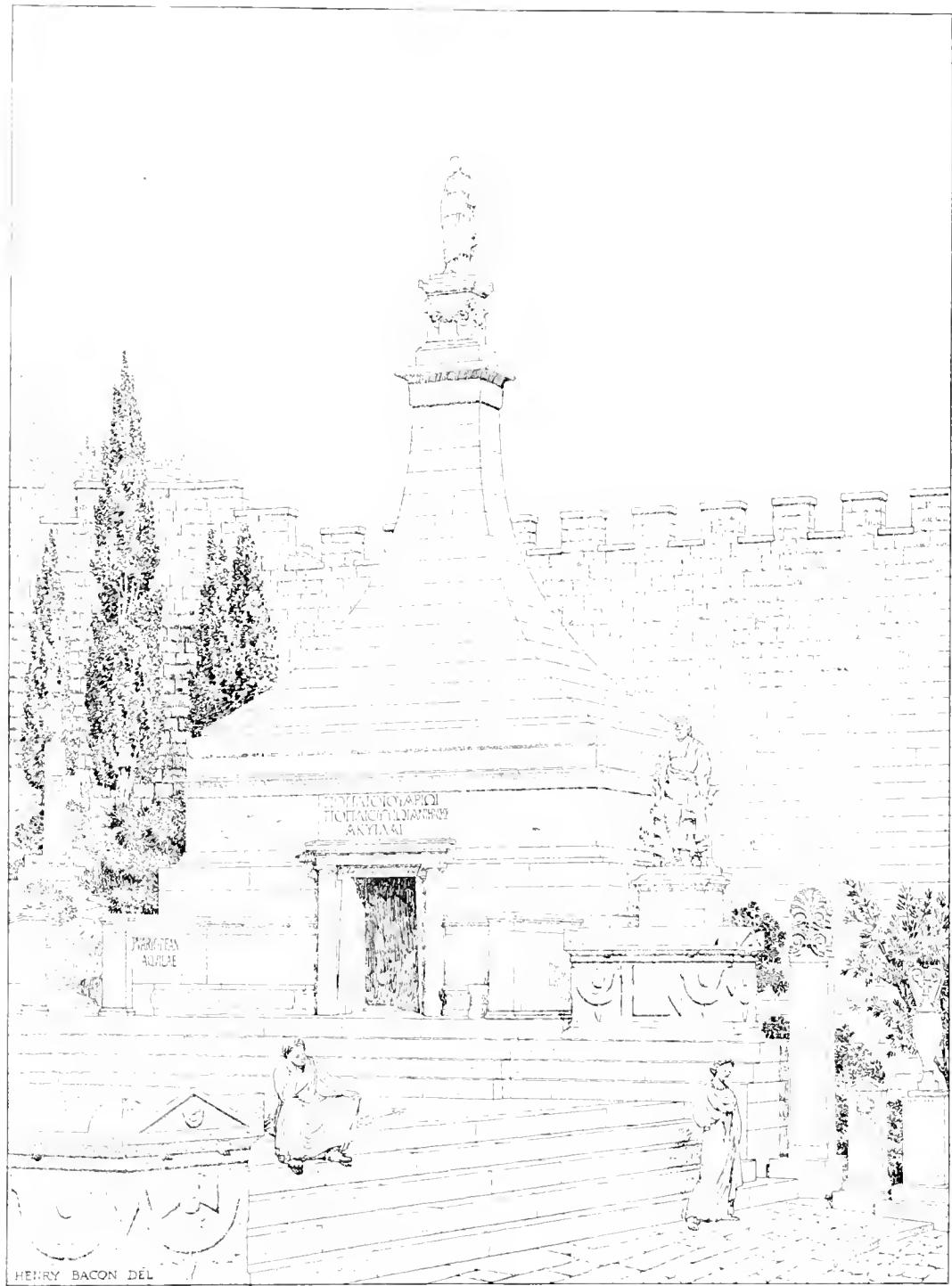
The principal Avenue of Tombs was evidently laid out with great care. A level unpaved terrace about 13 m. wide and 250 m. long extended from the city wall to the paved road leading to the upper gates. This avenue was



Plan of Beginning of Street of Tombs, with the Tomb of Publius Varius just outside the principal gate of the city, and facing down the long avenue which is flanked by monumental funeral buildings.



A Vaulted Tomb, partly restored, showing perfection of construction and high finish. On all sides Sarcophagi and Stelae are crowded together.



Tomb of Publius Varius, outside the western gate of the city, facing down the long Street of Tombs.

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Marble Pedestal from Tomb of Publius Varius.

lined with monuments on each side, the large Tomb of Publius Varius facing the center. Between the monuments were many buried sarcophagi. In several places were found small jars containing charred bones, the ground thus used through successive ages became full of graves and later comers had difficulty in finding places not already occupied. Every available space was filled and later sarcophagi were placed in the exedras and many tombs were reappropriated. It seemed to be against their scruples to remove any buried jar or sarcophagus, and in several instances buried sarcophagi were found around which walls had been built as a foundation for a later tomb. Altogether in different parts of the Necropolis were found over a hundred buried sarcophagi with the lids still on. These were simple stone coffins, large enough to contain a human body. Most of them had been opened in later times and other bodies placed inside. In some were the remains of five or six skeletons, one over another in as many layers.

Most of the larger monuments had seats or exedras in front and, owing to the proximity to the main gate, the place must have been one of general resort, as there is a beautiful view of the sea and of the island of Lesbos opposite. It is especially pleasant at sunset, for at this time the wind which generally blows steadily all day ceases, the laborers come in from the fields, the goat bells tinkle and the shepherds are heard calling to their flocks in the valley below.

A graphic picture of the neglected condition of a Greek Street of Tombs as early as 75 B. C. is given by Cicero in his Tuscan Disputations, Book V. He went to Sicily as Quaestor and when at Syracuse endeavored to find the



Capital from the very early Doric Temple of Athena at Assos.



Dog Inscription from Mytilene.

tomb of Archimedes, which no one remembered, and some even denied its existence. Cicero's account of its discovery is as follows:

"I searched out the tomb, shut in on all sides and enveloped in briars and brushwood; for I held in my hand some iambic verses which I had heard were carved on his monument, and which showed that it had at the top a sphere and a cylinder. When I had personally inspected that great throng of grave-monuments just outside of the Agrigentine gate of Syracuse, at last I noticed a small column, a little rising above the brushwood, on which were carved the figures of sphere and cylinder. Sending there a squad of men with axes and pruning knives, I soon had the place opened and cleared; then we went to the base of the shaft, and there was the epitaph, though the ends of the verses were almost half eaten off. Thus it was

seen that an illustrious Grecian city, formerly eminent in science, had forgotten the tomb of its one most learned citizen, and must learn its existence from a man of little and remote Arpinum."

One of the last illustrations in the book is that of a figure of a dog cut on a marble slab, above an inscription—a touching tribute of a Lesbian youth named Anaxeos to the memory of his dog Parthenope. The stone was found in Mytilene in 1880 and is now in the Museum at Constantinople. A free translation of the inscription is as follows.

"Parthenope his dog, with whom in life
It was his wont to play, Anaxeos here
Hath buried; for the pleasure that she gave
Bestowing this return. Affection, then,
Even in a dog, possesseth its reward,
Such as she hath who, ever in her life
Kind to her master, now receiveth this tomb.
See, then, thou make some friend, who in thy life
Will love thee well, and care for thee when dead."

Princeton University.

H. G. C. JR.

THE BROADMOOR ART ACADEMY

By THEO MERRILL FISHER.

IN THE Broadmoor Art Academy at Colorado Springs the West boasts an art institution which in the brief span of a year has established itself as one of really national consequence. This is possibly a daring verdict to offer as the judgment of only a twelve-month's activity but consideration of the record herewith presented will, we are confident, bear it out.

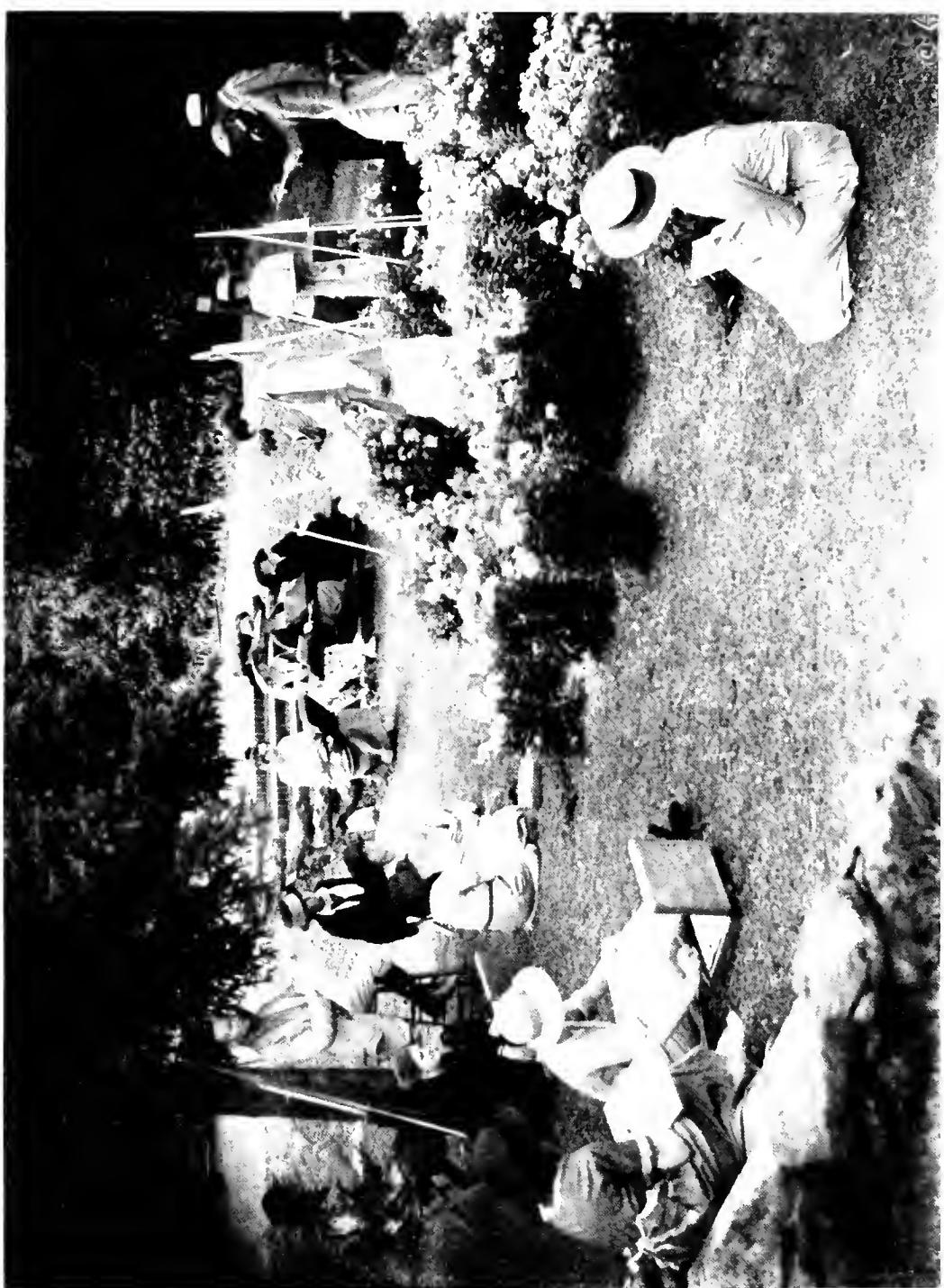
The organization of the Academy in the fall of 1919 was in reality the coming true of Mr. and Mrs. Spencer Penrose's long cherished dream of giving their attractive and spacious town house as the foundation for and the center of an art institution for the city where they resided. At the same time they provided the nucleus of a five year maintenance and development fund which will insure financial needs. The name "Broadmoor," it might be noted, is that of the delightful residential suburb where these donors now have their home.

In true western spirit the organizers of the Academy decided against the usual policy of small beginnings and half hearted programs, concluding that the fate of this altruistic venture—be it happy or dismal—were determinable quickly and surely if boldness in attempting the realization of their purposes was their guiding principle. Although the central idea is to make the Academy in every possible way a community center for all the arts—really an "Akademeia" in the original Greek sense, as we shall presently see—the focal point of its interests is found in the field of the fine arts and particularly in what it offers as a school of art. The significance of the institution from the

standpoint of the country at large is found too in this connection. The amazing response which immediately followed its initial announcement last spring, is largely accounted for, it appears, in the attractiveness which art students in all sections found in the summer art school program. The combination of instruction of unsurpassable quality in an environment of rare climatic and scenic charm was the magnet wisely calculated to draw, and draw it did more powerfully than fondest anticipations had deemed possible. John F. Carlson, one of America's most eminent painters and long known as one of the country's foremost teachers, especially through his work at Woodstock, New York, was presented as the instructor in landscape painting and for study of the figure and portrait painting, Robert Reid, member of the National Academy and Society of Ten American Painters, who besides holding a very high place as a portraitist and mural decorator also has been distinguished as a teacher.

The summer school opened June 1920 for a three months' term. Before its conclusion eighty were attending its adult classes with an additional fifteen to twenty youngsters enrolled for instruction under Alice Craig, a pupil of William Chase, Robert Henri and Robert Reid.

The Great West is just coming into its own as a field for the landscapist, needing but acquaintance to become established, as it is now doing, as one of charms peculiar to itself; a land of infinitely varied aspects, color and atmosphere. The hope of making the Broadmoor Academy of vastly more



Photograph by Laura Gilpin (c) 1920

Broadmoor Art Academy Portrait Class. Robert Reid, N. A. Instructor.



Photograph of H. L. Standley, Colorado Springs

Broadmoor Art Academy, from Monument Valley Park.

than local consequence, aside from the place that first class instruction alone would give it, is found then in what we may term its strategic position. Colorado Springs as it happens, is in the exact railroad center of the United States, being by fast train service just forty-eight hours from both coasts and the Canadian and Mexican borders. More important than convenience of access though, is its pictorial resources, for situated as it is, where the Great Plains in their westward rise abruptly terminate in the tremendous upthrust of the Front Range Rockies, the art student, novice or adept, here has the choice of and ready access to these two fields of work widely different in character, and each in its way offering him a superb challenge and inspiration.

The Academy itself is most attractively situated, just off of one of the town's principal residential thoroughfares, its grounds which cover half of a city block and its frontage on the rim of Monument Valley Park across whose meadows and tiny lakes it looks to the far-flung panorama of Pikes Peak and many lesser summits, give it seclusion and rare setting.

To the new uses the dwelling and other buildings were readily adapted. What was formerly the green houses having been metamorphosed into studios for the two principal instructors, lecture and class rooms and a small exhibition gallery. The second and third floors of the residence and the loft of the garage are now living apartments and studios for local and visiting



Photograph of Theo M. Fisher

Broadmoor Art Academy, Colorado Springs Galleries, Art Society Exhibitions of Gorham Bronzes and display.

artists. The salon, conservatory and dining room that were, have been thrown together to make a large assembly room,—the setting for many delightful affairs, including the meetings of the several organizations which, through its purpose to serve as a center for so many as possible of the community's artistic groups, the Academy affiliated with. Among others The American Music Society and the Musical Club, to name the two most important of musical interests, and the Drama League, now enjoy this hospitality, the latter on occasion of its performances, with curtains and portmanteau stage, converting the room into a little theatre that comfortably seats two hundred. It is used also as a

studio for Mrs. Grace Milone's classes in interpretative, classical and other dancing.

Miss Laura Gilpin, a graduate of the Clarence White School of pictorial photography of New York City, one of whose pictures we are privileged to reproduce herewith, has her work rooms in the building.

The summer session is of course at the outset the chief feature of the art school phase of the Academy's activities, at least in point of popularity. Teaching during the winter was, however, continued by Mr. Reid and Miss Craig and new courses in design, interior decoration and various crafts were offered under Miss Helen Finch, a graduate of the Chicago Art Institute.

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As it is the intention of the directors to have an art exhibition of some kind on display at all times, the past year has seen in its gallery one interesting collection after another and all available for visitors' enjoyment without admission charge.

These have included decorative designs by Leon Bakst; monotypes by John Anson James; two of old masters—one group a small but choice assemblage from local, private homes and another from the Ehrich Galleries of New York—pastels and oil paintings by William P. Henderson; examples of Henry Golden Dearth's work; bronzes by noted American sculptors, through the courtesy of the Gorham Galleries; during the summer a showing of Mr. Carlson's landscapes including a number of his first depictions of far western themes which, although the artist named them but experimental sketches were so appealing as to make one impatient of the time when he will offer more ambitious work from this vicinity. More recently art lovers were favored with the chance of seeing Mr. Reid's studies of the mountains and plains near Colorado Springs, with a group of his "moonlight motives" in the Garden of the Gods, confirming the impression that in taking up permanent residence in Colorado as he has done, the far west has gained a great addition to its artistic assets and art the enrichment that has come from such attractive canvasses, representing a new and radically different phase of his interests.

For many years the Colorado Springs Art Society served its community unselfishly and effectively, bringing to the city art collections of the highest rank, most of which are rarely shown this far from eastern art centers, and too always offering them without admission fee. With the inauguration of the

Broadmoor Academy the Society felt than in the interest of the objects it had at heart and because of greater achievement possible through the newer organization, it were wise to give place to it. In reality the two have been amalgamated, the executive committee of the former becoming the latter's exhibition committee and its members the active or artist members of the Academy.

One of the most valuable and interesting of collateral activities is the free musical study available for young people. Edwin A. Dietrich directs a junior symphony orchestra which attracts forty or more every Saturday morning during the school year and Mrs. H. Howard Brown's instruction in musical appreciation and choral singing draws at least an equal number.

The Academy has recently been given what promises to be an important impetus and enlargement of scope through the arrangement whereby it has been made one of the centers for the artistic, vocational training of former service men. This has necessitated the organization of a distinct department of industrial arts, comprehending the courses formerly in Miss Finch's charge, other craft instruction, particularly in pottery together with commercial illustration and photography. C. P. da Costa Andrade, formerly of Philadelphia, has been made director of this new division with Lloyd Moylan and Wilfred Stedman his immediate assistants and Miss Gilpin in charge of photographic instruction.

An initial assignment of twenty men was made by the Government in April and it is anticipated that before fall the number will have increased to fifty or more. Because of the unusually favorable climatic conditions, men desiring industrial art training will be sent here not only from the states of the Rocky

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Mountain "division" but as well from all sections of the country.

The second year of the Academy's active history began June 15th with the return of Mr. Carlson from the east for the opening of the summer school. He will remain for a year and continue his classes through the school's winter term.

The enrollment for the summer school at this writing is so greatly ahead of that of the same time a year ago it is anticipated an assistant will

be imperative for the work afield. Mr. Reid will of course continue his classes as in time past.

For an insignia the Academy has adapted an antique seal which was once probably used by some ecclesiastical organization in Old Mexico; the device showing an angel with torch and globe, in this latter connection appropriately signifying Art's supernal meaning to the world.

Colorado Springs, Colo.



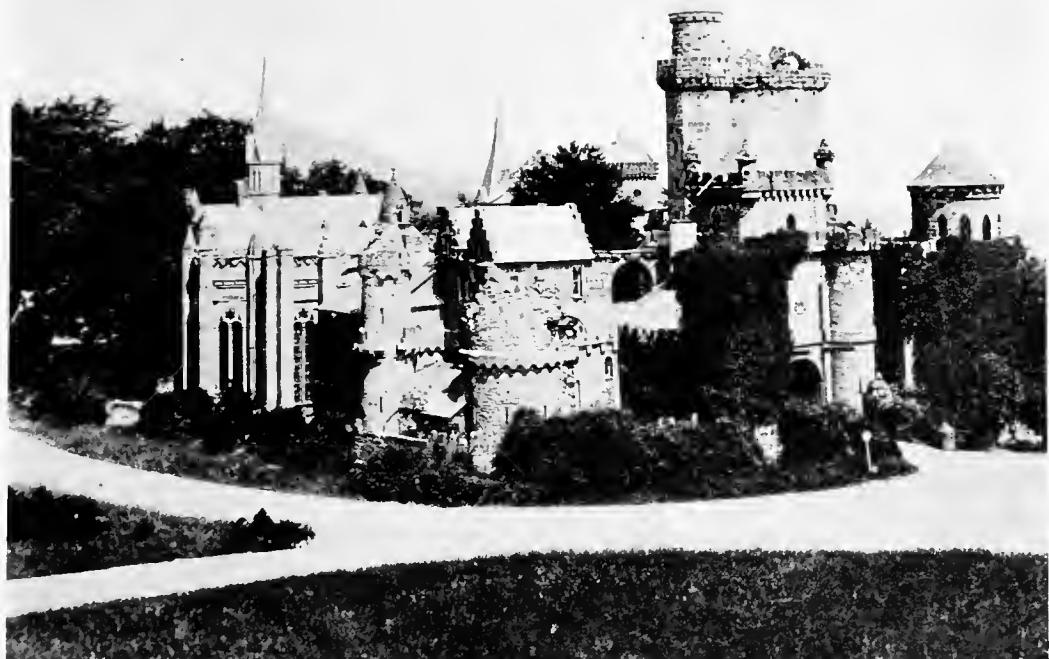
The Czar's Summer Palace at Warsaw.

THE CZAR'S SUMMER PALACE IN WARSAW.

*The great white palace waits in vain
The host who ne'er will come again
To Varsovie;
To Varsovie, To Varsovie,
The great white Czar
Journeys afar
And sleeps no more in Varsovie.*

*Warsaw (Varsovie), Poland.
May 14, 1921.*

JOHN FINLEY.



The Löwenburg: the small castle built by Jerome Bonaparte in the grounds of the Castle Wilhelmshöhe, at Cassel, Germany.

THE MARBLE BATH OF JEROME NAPOLEON

By MARY MENDENHALL PERKINS.

THE youngest brother of the great Napoleon I, can truly be said to have had an exceptional career, from almost the very beginning to the end of his life.

Whenever his name is mentioned we naturally recall his famous—or shall I say infamous?—American romance, the result of which reflects but little credit on either Jerome or his illustrious brother.

After Napoleon I, who was greatly displeased with his brother's marriage to Miss Elizabeth Patterson, had passed a decree annulling the marriage, Jerome returned to France in submission to his brother's wishes. He was rewarded

with a high command in the navy, later being made a brigadier-general in the army. But the highest honor remained to be bestowed upon him by his royal benefactor, Napoleon I, when he was handed the crown of the Kingdom of Westphalia in Germany.

With the crown went the hand of the daughter of Frederick, King of Württemburg. There is but little doubt that he left his heart in America, in the keeping of the beautiful Miss Patterson of Baltimore, as he is said to have led a rather reckless, dissolute life ever after his return to France. It is certain that he cared little for the happiness of his German wife.

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While King of Westphalia he made Cassel, the lovely old town on the Fulda, in the province of Hesse, his place of residence. He built a fine opera-house on the Friedrichsplatz, a small but very beautiful castle, perfect in every detail, in the grounds of the great castle of Wilhelmshöhe, where he spent much of his time. This later became famous as the prison, for seven months, of the ill-starred Napoleon III, after the débâcle of Sedan.

But what clings closest to the name and fame of Jerome Bonaparte in the Cassel of today is his Marble Bath. This was a wonderful creation, wholly of white Carrara marble, with a flight of steps leading down to the great sunken pool. In Cassel they say that the dissipated Jerome used to have this filled with wine in which he bathed to restore his depleted energies. Report says further that he afterward gave the wine to his valet, who bottled and sold it for his own profit. The walls were covered with fine bas-reliefs of mythological subjects suggested by the Metamorphoses of Ovid, and wrought out by the French sculptor Monnot, all in Carrara marble. There were ten of these large allegorical groups done in bas-relief. The accompanying illustration of one of these will serve to give an idea of their artistic value. It represents Daphne and Apollo. In the legend it appears that Apollo, seeing Cupid playing with his bow and arrows, taunted him, saying he should leave warlike weapons for hands worthy of them and content himself with the torch of love. At this Cupid replied, "Thine arrows may strike all things else, Apollo, but mine shall strike thee." So saying he took his stand on a rock of Parnassus and drew from his quiver two arrows, one to excite love and one to repel it. With the latter he struck



One of the bas-reliefs in Carrara marble on the wall of Jerome Bonaparte's Marble Bath at Cassel, Germany.

the nymph Daphne, the daughter of the river-god Peneus, and with the other one he struck Apollo through the heart. At once Apollo was seized with love for Daphne, but she abhorred the idea of loving him. Her delight was in woodland sports and in the spoils of the chase. Apollo saw the charming disorder of her hair; he saw her eyes as bright as stars; he saw her lovely lips; he longed for Daphne. He followed her, but she fled. She heeded not his entreaties, but ran as swiftly as the wind. He called to her that it was for love that he followed her, but still she would not listen. Even as she ran she charmed him. The wind caught her hair and unbound it so that it fell in streams behind her. At last her strength began to fail; ready to sink,

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and with Apollo's breath upon her, she called out to her father: "Help me, Peneus! Open the earth to enclose me, or *change my form*, which has brought me into this danger!" Immediately a stiffness came upon her limbs, and gradually she took on the appearance of a laurel tree. Apollo embraced the branches; they shrank from his lips. Kissing the wood, he said: "Since thou canst not be my wife, thou shalt be my tree. I will wear thee for my crown. I will decorate with thee my harp and my quiver. When the Roman conquerors conduct the triumphal pomp to the Capitol thou shalt be woven into wreaths for their brows. And as eternal youth is mine, thou shalt be always green, and thy leaf know no decay." The laurel tree

bowed its head in grateful acknowledgment.

The sculptor shows us Daphne at the moment Apollo has overtaken her. Peneus, the river-god, is seated on the bank. The metamorphosis is taking place slowly in the foreground, the nymph's lower limbs becoming encased in bark, her long lovely fingers transforming into leaf-covered twigs, while in the distance stands the laurel tree which represents her completed change of form.

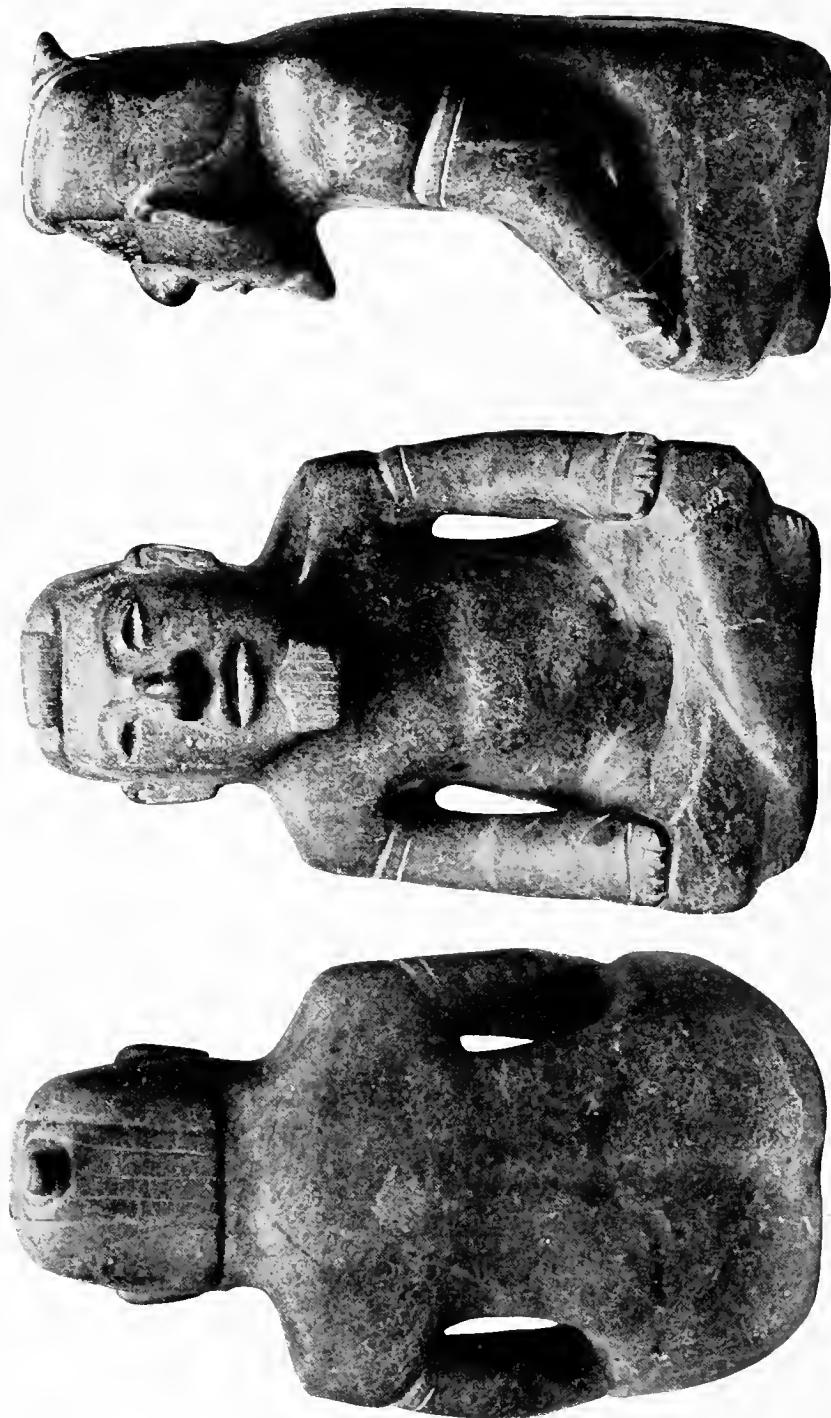
Jerome Bonaparte and his whole dynasty have long since passed away, but the lovely Marble Bath, with its charming allegories in snowy stone, remains to tell us of the glories of his fitful reign.

Los Angeles, California.

MORRIS JASTROW, JR.

Morris Jastrow, Jr., of the University of Pennsylvania, one of the Board of Editors of ART AND ARCHAEOLOGY, died in Philadelphia, June 22, 1921. Of Professor Jastrow's academic career and important contributions in the fields of scholarship and letters, other periodicals have spoken at length. To his breadth of vision, his devotion to the humanities, his wide sympathies, his helpful cooperation as an editorial colleague, we wish to give brief testimony. Probably no scholar of the present day in America was more familiar with the entire field of Oriental culture than Morris Jastrow. These gifts, combined with greatness of soul and charm of personality, made him most helpful in his relations with ART AND ARCHAEOLOGY and other activities of the Archaeological Institute, and won for him the abiding affection of those who came in contact with him.

An unusual stone figure from Copan, recently exhibited in the Burlington Fine Arts Club; from the collection of Mr. L. C. G. Clarke.
Height 12 $\frac{1}{4}$ inches.



CURRENT NOTES AND COMMENTS

An Exhibition of American Art Objects.

The Burlington Fine Arts Club of London has recently held an exhibition of objects of indigenous American art. The pieces on view were selected from the collections of forty-one private individuals and from the museums at Oxford, Cambridge, Liverpool, and Warrington. An elaborate catalogue, containing a useful summary of the archaeology of Middle America and western South America by Mr. T. A. Joyce, has already been published, and an illustrated edition is contemplated in the near future.

Of special importance were the Maya and Peruvian exhibits. The former included objects from the remarkable collection of Mr. C. L. Fenton, who for many years was British consul in Guatemala, and also Mayan ceramics collected by Dr. Gann and now in the Liverpool Museum. This institution also loaned the Mexican Manuscript known as the Codex Fyervary-Mayer. The Peruvian exhibit, which contained many fine specimens of Nasca ware, was based largely on the collections of Mr. J. Guthrie Reid and Mr. L. C. G. Clarke.

The American visitor was impressed not only by the importance of the specimens shown but also by the fact that the greater part of these objects were in private hands. That the Burlington Fine Arts Club should undertake such a show may be regarded as mute testimony to the growing appreciation of the artistic value of American antiquities among lovers of the beautiful.

Incorporation of "American Schools of Oriental Research."

The American School of Oriental Research in Jerusalein, which was founded in 1900, has followed the example of the sister Schools affiliated with the Archaeological Institute by securing legal incorporation. This was effected on June 14 under the laws of the District of Columbia under the name of the "American Schools of Oriental Research." This broad title was adopted so that the institution may plant schools in other regions of the Near Orient than Palestine, and with special thought of the proposed school in Bagdad, plans for which are in active progress. The new corporation will definitely continue its long established work and also its former relations of closest affiliation with the Institute. The first meeting of the new Board of Trustees was held in New York, June 17, and organization was effected. The Trustees, numbering fifteen, are as follows:

James A. Montgomery, University of Pennsylvania, and Philadelphia Divinity School, President; James C. Egbert, Columbia University, *ex-officio* member as President of the Institute, Vice-President; George A. Barton, Bryn Mawr College, and Philadelphia Divinity School, Secretary and Treasurer; Wilfred H. Schoff, Commercial Museum, Philadelphia, representative of the American Oriental Society, Associate Treasurer; Cyrus Adler, President of Dropsie College; Benjamin W. Bacon, Yale University; Howard Crosby Butler, Princeton University; Albert T. Clay, Yale University; A. V. Williams Jackson, Columbia University; Morris Jastrow, Jr., * University of Pennsylvania; Warren J. Moulton, Bangor Theological Seminary, representing the Society of Biblical Literature and Exegesis; Edward T. Newell, of the American Numismatic Society, New York; Dr. James B. Nies, of New York, President of the American Oriental Society; James H. Ropes, Harvard University; Charles C. Torrey, Yale University. Dr. W. F. Albright who has been serving as Acting Director of the School was appointed Director for the coming year. With him will be associated next year Prof. Wm. J. Hinke, Auburn Theological Seminary, as Annual Professor, and W. E. Staples, of Toronto University, as Thayer Fellow.

Addition to the Whistler Collection in the Library of Congress.

Mr. and Mrs. Joseph Pennell, have recently obtained all of the Whistler papers in the suit of Whistler vs. Ruskin, and deposited them in their Whistler Collection in the Library of Congress. Extracts and facsimiles will be published in *The Whistler Journal*, which the J. B. Lippincott Company will issue in the autumn. *The Whistler Journal* will also contain photographs of the proposed memorial by Rodin to Whistler.

*Died June 22, 1921.

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National Gallery of Art Commission Formed.

The board of regents of the Smithsonian Institution at a special meeting held May 27 created the National Gallery of Art Commission, whose primary functions "shall be to promote the administration, development, and utilization of the National Gallery of Art at Washington, including the acquisition of material of high quality representing the fine arts, and the study of the best methods of exhibiting material to the public and its utilization for instruction."

The National Gallery of Art, administered by the Smithsonian Institution, is the legal repository of all art works belonging to the United States not legally assigned to other departments of the Government. The collections already acquired by the Gallery have a value of about seven million dollars and with reasonable encouragement the development of Washington as a great art center is assured. The work of the Commission should meet with earnest support on every hand.

The Commission as constituted by the Smithsonian Regents consists of five public men interested in fine arts, five experts, five artists, and the Secretary of the Smithsonian Institution, who will be *ex-officio* a member of the Commission. The five public men interested in the arts named are W. K. Bixby of St. Louis, Joseph H. Gest of Cincinnati, Charles Moore of Detroit, James Parmelee of Cleveland, and Herbert L. Pratt of New York; the five experts are John E. Lodge of Boston, Frank Jewett Mather, Jr., of Princeton, Charles A. Platt of New York, Edward Willis Redfield of Center Bridge, Pa., and Denman W. Ross of Cambridge; the artists named for the Commission are Herbert Adams of New York, Edwin H. Blashfield of New York, Daniel Chester French of New York, William H. Holmes of Washington, Director of the National Gallery, and Gari Melchers of Falmouth, Va.; and the Secretary of the Smithsonian Institution, Charles D. Walcott.

At the meeting of the Commission on June 8, special committees were appointed to take up various phases of art, as follows: American painting, modern European painting, ancient European art, Oriental art, sculpture, architecture, ceramics, textiles, prints, mural painting, and the portrait gallery. The chairmen of these committees will be *ex-officio* members of the Advisory Committee.

The Commission will at once proceed with its work of developing and increasing the usefulness of the National Gallery of Art, and one of the very important matters which will receive attention is the provision of a suitable building to house the valuable art works already in the custody of the Nation, and to provide for the future expansion of the collections. The Gallery is at present inadequately installed on the first floor of the Natural History Building of the National Museum.

The National Gallery of Art is an institution in which every American citizen should take interest and pride. Its proper development and utilization will insure America's standing among nations in the field of art.

Discovery of a New Prehistoric Site in Greece at Zygouries.

Last autumn the members of the American School in Athens, on one of their trips, were lunching on a hill which interested Mr. Blegen as a prehistoric site, when two of the members discovered that they were sitting on a small prehistoric marble idol such as have been found in the islands but never before on the mainland. An examination of the site disclosed Helladic potsherds and remains of early walls. So it was decided to excavate, especially as there was a village near, and the excavators could live in a villa put at their disposal by the monks who owned it. Work began in April and continued to the end of May under the direction of Mr. Blegen assisted by Mr. Wace, director of the British School in Athens, Dr. Harland, Mr. Holland and Mr. Young, the son of Professor Young of Columbia University. This natural mound is called Zygouries from a bush named Zygouria which grows on it in places. It is about 125 metres by 50 metres, and is on an average eight to ten metres above the surrounding plain, a short distance from the modern village of Hagios Basilius (St. Basil) about 10 miles north of Mycenae, near the ancient site of Cleonae, a mound to which Baedeker probably refers, but which curiously has been neglected hitherto by archaeological explorers. The excavations have brought to light an early Helladic settlement, (about 2500 B. C. or earlier) clearly labelled by the pottery, where in some cases the early Helladic house walls appeared less than half a meter below the surface and had never been built upon in later times. There was also a Middle Helladic settlement and a late

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Helladic town, which as at Tiryns and Mycenae, was below the mound to the east. Here are many Mycenaean house-walls which had been revealed by a stream which had cut through the soil that had been washed down from Mt. Fretos. From the period of Late Helladic III (about 1100 B. C.) the site was uninhabited till Mediaeval times, from which time dates also a so-called Venetian castle with Mediaeval towers and walls on a crag above St. Basil. The most interesting discovery was a two-roomed pottery shop on the east slope of the mound, loaded with Late Helladic III cylices, jugs, saucers, cooking-pots shaped like cratera, and pithoi which have never been used. Some 11 entire cooking-pots, 12 jars, 30 cups, and 20 painted cylices were found and fragments of more than 250 cooking vessels. There are good examples of Early, Middle and Late Helladic wares and many new shapes, and our knowledge of Early Helladic vases has been greatly increased. Many houses of this early period were unearthed and several Middle Helladic graves, two of which were infant burials. Another, enclosed in an irregular ring of stones was almost complete with the corpse in the bent up contracted position. In the grave were found beads, bronze circles and spirals of wire about the head of the corpse, two Middle-Helladic matt-painted vases, a whorl, and a bone pin. Some Mediaeval graves with their skeletons were also opened. This site of Zygouries ought to be uncovered entirely so that it would serve as an example of an early Helladic site, as Tiryns does for a late Helladic or Mycenaean site.

D. M. R.

Investigations at Assos.

The first American excavations on Greek soil were made by a little expedition sent out in 1881. They were conducted by Joseph T. Clarke, Francis Bacon, and Robert Koldevey, but a great number of men who have since made their mark in American scholarship had connection of longer or briefer duration with the site. The excavations were conducted with a care and skill that makes them even after the lapse of many years the admiration of archaeologists.

The work and the publication will always be associated with the memory of Charles Eliot Norton. The founding of the Archaeological Institute of America and of the American School at Athens, as well as our first excavation on Greek soil were all made possible by him; his foresight, his zeal, the great influence he possessed through his large body of friends, were forces of invaluable strength. He was ably seconded by John Williams White. The two of them would take an honest pride in the appearance of the long delayed book on Assos. They both knew of the many obstacles to its publication, and they would be the first to congratulate Francis Bacon on the splendid and patient work he has done. To carry on the occupations of a busy life, and in hours which most men would devote to pleasure and relaxation to decipher notes taken by others many years ago, to edit a great book which he never dreamed would be his task, to find the time to make repeated visits to Assos in order to solve puzzling questions, confirm new theories, and to verify or correct old ones—these Bacon has done. And he has created a book of beauty such as those who have seen it and have a right to an opinion pronounce a work of art. His modesty everywhere conceals his own part, but archaeologists, architects, scholars, and lovers of beauty are under deep debt to him. He has been prodigal of his own time, money, and ability.

There are many others to whom the great publication owes a debt of gratitude, for advice, for encouragement, and for work contributed, as well as for financial aid. I want to thank those many friends of scholarship who have already subscribed for the book and paid their score in whole or in part these many years, and waited patiently all the time. They have a slight reward in the fact that while their cost was but twenty-five dollars, it is necessary to charge forty dollars to the subscribers for the few remaining copies. They will doubtless receive still further reward from the value which bibliophiles will shortly be putting on this unique example of archaeological research.

I must add the gratitude which his friends Norton and White felt towards James Loeb for his financial support of the undertaking, in which he has been equalled by Francis Bacon.

For the two remaining members of the committee I take a smiling farewell of a task that has covered many years, brought a great deal of work, some reproaches, a large amount of bantering, a lot of solid pleasure and many friends.

WILLIAM FENWICK HARRIS.

Cambridge, Massachusetts, July 1921.

ART AND ARCHAEOLOGY

The Aztec Studio, San Francisco.

On one of the busiest streets in San Francisco, lined with stately buildings and filled with the rush and noise of commercial life, stands the Aztec Studio. The name alone recalls visions of races and cities whose origin is lost in the night of time and to the searcher after the artistic, the curious or exotic, this studio will prove a mine of interest.

Entering and ascending the stairs we find that we are indeed in a new realm of ideals and projects far removed from the busy world outside. The walls of the hall are covered with strange and mysterious decorations which hold the gazer's attention with the strength and beauty of the design. These are copies of the famous tablets of Palenque, that mysterious city which was old before the discovery of America. They are one of the finest achievements of primitive American Art, in which the strength and beauty of their work is well illustrated. These wonderful colored drawings of priestly figures surrounded by strange symbolic designs strike the beholder with a feeling of awe. This hall decorated in every detail with motives derived from Mayan Art impresses one with the wonderful advancement made by that race.

Entering the main hall we find it a veritable museum in itself. Replicas from the most famous monuments found in ancient America, original carvings, and superb pieces of antique and modern Mexican pottery, textiles and interesting curios adorn the shelves or repose in the cases. The walls are covered with strong and brilliant designs which are different from any seen before. They are not Egyptian nor Chinese, nor do they bear any resemblance to any other ancient nation. They are purely American in origin, a legacy we inherit from that pre-Columbian Art and culture which once flourished in the new world.

This truly wonderful studio with its splendid collection is the work of Francisco Cornejo, the Mexican artist, who has devoted fifteen years of study and toil to illustrate and further his ideals in reviving these arts of the ancient civilization of this continent. Gifted with a fine artistic sense, and having access to the splendid public and private collections in the City of Mexico, he was powerfully influenced by the treasures of art and architectural relics to be found in that land of romance and mystery, and early in his career he came to the conclusion that the works of these ancient people would be an inspiration for the development of a pure American Art. Though these arts were known to the scientific world, yet no artist had made use of them to an extent before. If American artists would be influenced by any form of Art, why not make use of the wealth of decoration inherited from our primitive sources?

To carry out his ideals and to illustrate them more graphically, Mr. Cornejo planned that the large room in the studio should be the apex of the whole decorative scheme. This room he calls the Temple of the Sun, and his motive was to impress one with all the strength and force combined with line and color to be found in Aztec and Mayan art. This is felt immediately upon entering the room. The subdued lighting effects, the richly harmonious color schemes and subtle combinations, interposed with symbolic designs, all have a solemn influence. The main motive is the famous Aztec calendar stone, reproduced for the first time in its original colors. This combined with the unique furniture, hangings and rugs, all show the artist's fine use of color design and proportion.

Let us hope that the artists and decorators of today will take a deeper interest in the encouragement and development of this movement, as it is likely to form the impetus for a genuine renaissance in American Arts and Crafts.

D. CARTUEL.

American Classical League.

The Second Annual Meeting of the American Classical League was held at the University Museum, Philadelphia, July 6 and 7. Dean West's Annual Report as President on the organization of classical investigation authorized by the General Education Board, and Vice-President Coolidge's address on the value of classical studies, were events of national significance.

Professor Gonzalez Lodge's paper on "A six-year secondary school course in its bearing on Latin and Greek" emphasized the importance of an archaeological background as a factor in classical teaching.

ART AND ARCHAEOLOGY

The Votive Hand of Avenches.



The Votive Hand of Avenches.

Avenches lies on the old road leading from Berne to Lausanne. It was a very flourishing Roman colony in the first and second centuries and there is still a Roman theatre to be seen in the village today.

Avenches was raided and the theatre closed definitely in the second and third centuries, by the hordes of the Alemanians sweeping down into Switzerland and laying cities and countryside to waste. One single column still stands in Avenches, all that remains of the Temple of Apollo, and of this column Byron writes in Childe Harold:

"By a lone wall a lonelier column rose,
A grey and grief-worn aspect of old days."

But although the Roman colony disappeared; although the country round about lay ruined and uninhabited for two centuries or more; although a new culture finally grew up on the ruins of the old, certain objects belonging to the Romans and speaking of intimate details in the lives of those far-off settlers, lay deep in the ground, patiently awaiting the moment when the pick of a workman and the trained eye and pen of the scientist should reveal them to an interested world. The museum at Avenches is full of such treasure-trove in various stages of preservation. But the pearl of the collection is a little bronze Roman votive hand, dug up in the year 1854 and perfect in every detail.

If other archaeological finds in Avenches point to certain details in the housing of the Roman colony there, in the shape of their household utensils, in the manner of setting hobnails in the Legionaries' sandals, this little hand goes much deeper and reveals the maternal love of some young Roman mother for her baby and the steps she took to propitiate the Phrygian and Roman gods to whom she prayed to look after her child. It has been my good fortune to get hold of a description of the hand written shortly after it had been found. The explanation of the man of science of the various symbols with which the hand is covered seem so interesting, coming from an eye witness of its resurrection, that I hesitate to consult a later authority, and will stick to his conclusions.

The hand is of bronze and stands about four inches high. It is the right hand, and the hand of a woman, presumably that of the baby's mother. In size it is smaller than life, but it is a lovely hand, well-groomed, and with dainty tapering fingers. Two of these fingers, the little one and the ring finger, are bent down into the cushioned palm. The thumb, first and middle fingers are standing. This is the gesture of the oath or blessing.

The little hand is ornamented with tiny busts of gods and their attributes. Every one of these gods has been called upon by the young mother to protect her child, and she herself is portrayed on the back of the wrist, nursing the little fellow in question. Around the wrist is coiled a snake, his head reaching to the palm. The serpent means health, as everybody knows. On the tip of the thumb there stands a pine-comb. On the knuckles of the two bent fingers there is a youthful head of Mercury. Just behind, and also on the back of the same two fingers, a ram's head. A small bust of Bacchus with his arm flung over his head is placed on the outside of the two standing fingers, and just inside is a bearded bust of Sabazius, wearing a Phrygian

ART AND ARCHAEOLOGY

cap. The object directly under this last-named god looks like a cake and is often seen on decorated vases. Almost nose to nose with the ram, a frog is seen creeping up the outer rim of the hand, and behind him a tortoise. Next to the tortoise, on the back, is a vase with two handles, and below this vase, to the left, is a lizard. On the outside of the thumb near the wrist is the bust of Cybele, easily recognized by her crenelated crown, and above this Asiatic goddess hangs her tambourine. Below the serpent's head one sees a bell and next to the climbing tortoise an oak branch waves its leaves and acorns.

At the time the hand was made, somewhere in the first century, the religion of the Romans was sadly confused. Some were sticking to the old gods, some were for taking up the new, others had given up all religion entirely or were timidly turning towards Christianity. The young Roman matron whose hand is upheld in blessing of her child was unwilling to take any chances. The Christian religion was too new and untried, but there were two kinds of gods to choose from. She therefore picked out a couple of Roman and a couple of Phrygian gods, and assembled them on the votive hand she was having constructed.

Cybele and Sabazius were the mysterious gods of nature worshiped by the Phrygians. Cybele was the creator of the earth and all earth's treasure, while Sabazius was the god of the sun and his life-giving rays. The Phrygians believed that these gods slept in winter and awakened in summer. It was in the late spring, therefore, that the great festivals took place, like, yet far more gorgeous than the Bacchus and Mercury festivals of the Romans. Bacchus was worshiped as a god who poured down the wine of pleasure on mankind, while Mercury meant good crops, healthy herds and freedom from care.

These four gods, united in one little hand to bring all good things to the child, were accompanied by the attributes of their godhead. The tambourine, the bell and the pine-cone belonged to Cybele, and probably too the oak branch. The pine tree was the special tree of this goddess and on its branches her devotees hung gifts and offerings. Sabazius is recognized by his beard, his Phrygian cap and his serious expression. His attribute is the sacrificial cake above referred to. Bacchus, crowned with grapes and draped in his supple chlamys is characteristically accompanied by a huge two-handled beaker. Mercury is accompanied by the ram's head to indicate the fact of his being the patron of the herds. The other figures, the lizard, the frog and the tortoise, are all identical with the creatures with which the Romans decked arms, neck, breast and fingers to keep off the evil eye.

Thus we can attempt today to reconstruct the prayer of that mother almost twenty centuries ago, and I think it would go somewhat like this:

"I lift my hand in blessing on my little son, and I call on you, Mercury, Bacchus, Cybele and Sabazius, to take him under your special care.

O Mercury, give him worldly goods!

O Bacchus, give him pleasures!

O Cybele, let the earth yield him her treasures!

O Sabazius, let the sun pour on him his life-giving rays!

O Serpent, grant him health!

O Frog, O Tortoise, O Lizard, keep him from the power of the evil eye!

Amen."

As we look at this touching ex voto in the museum at Avenches we cannot help hoping that the owner of the taper fingers and the plump little palm was safely landed on the other side of the Styx before the savage hordes rushed down from the north, destroying her lovely home in "Aventicum," the capital of Helvetia, and perhaps her baby too, and burying in the ashes of her ravaged city for a sleep of twenty centuries the beautiful little bronze votive hand.

ETHEL HUGH-CAMP.

Louis Comfort Tiffany Foundation.

The Third Annual Meeting of the Louis Comfort Tiffany Foundation was held at the home of Mr. Louis C. Tiffany, Laurelton Hall, Oyster Bay, L. I., on Sunday, June 19th, 1921. The members present were Louis Comfort Tiffany, Founder; Daniel Chester French, Vice-President; Francis C. Jones, George F. Kunz, and A. Douglas Nash, Trustees; Gurdon S. Parker, Mrs. W. A. W. Stewart, Robert Vonnoh and Harry W. Watrous of the Advisory Art Committee; Stanley Lothrop, Director of the Foundation; and Gegrge F. Heydt, Secretary.

ART AND ARCHAEOLOGY

Besides the routine matters discussed, Mr. Edwin H. Blashfield was elected a Trustee of the Foundation, and Daniel Garber, Philip Hale and Frederic C. Clayter were elected members of the Advisory Art Committee. It was resolved to supplement the seal of the Foundation with the words *Art Guild* to better explain the nature of the Institution. The Foundation aims to bring together artists and craftsmen, and it is proposed that in the same way the alumni should grow into an association or guild to help each other in art endeavor and to bind the various arts more closely.

The Director reported that with the concurrence and advice of the Founder a gallery had been acquired for the purpose of the exhibition and sale of the work done by the present and former resident artists, in the building secured by the Art Centre Inc., at 65-67 East 56th Street, New York City.

It was also resolved to include as resident artists in the Foundation, a small number of women on the same terms and conditions as the men. For this purpose a separate dormitory has already been prepared in the wing of the main building of Laurelton Hall. It was further voted to limit the residence of artists in the Foundation to a period of two months with the understanding that in case their work meets the approval of the Advisory Art Committee they will be granted extra time.

Summer Galleries and Summer Exhibitions.

Summer Galleries and Summer exhibitions have become quite important in the Art world. Good juries, good prices and a large leisure audience makes them worth while and artists can transfer pictures from their studios to these galleries with very flattering chances of sales.

The little Gallery on the Moors at East Gloucester, Massachusetts, with the big, altruistic purpose, has a rare program of activities for this summer. The whole general plan of the Gallery work is primarily Art—Art Exhibitions, talks, theatre, literature and music.

The Art Exhibitions are not held for Gloucester exclusively, but for the whole North Shore region; not for the benefit of the artist alone although great pleasure is felt over the sales that are made, but the purchaser is considered fortunate too. It is believed that the individual effort, however small, manifested in Art Galleries and Exhibitions, love of pictures, small theatres with high ideals, people's pageants, fused into a living current by community spirit—in these lie the great, perhaps only hope, of inculcating a love of Art in the younger generation.

Another aim of the Gallery is that it shall be entirely free from favoritism or even friendly preference. Each picture is admitted solely on its merit and not because of the artist's name or reputation. Last year the exhibitors chose their own jury and a very successful exhibition was hung. This year a new plan is to be adopted, a Committee will be appointed consisting of five people, two from out of town to judge the paintings, and two to judge the sculpture. The Exhibition is held from August 3rd to August 21st. Opening day for artists and press, in which they are invited to meet the Jury, is August 2nd.

Everyone who has been fortunate enough to be in Gloucester during these Exhibits, knows that they represent work as fine as any shown in the larger and more pretentious exhibitions and many of the pictures are to be seen later in the New York Museum shows.

The Gallery on the Moors is also the scene of the Plays given by the "Community Dramatic School," being equipped with stage, scenery, dressing rooms, excellent lighting, and all the necessary theatre requirements.

This School and the "Boston School of Public Speaking" at Gloucester, offer rare advantages this year. The course of instruction includes Acting, Play Directing, Interpretation, Public Speaking, Voice, Physical Training, Dancing and Delcroze Eurythmics.

Miss Florence Cunningham, the theatre Director, spent last winter in Paris studying at Copeau's theatre. She found there very earnest, sincere work that is beginning to show results which are recognized by all Paris.

Others on the Staff are Mrs. Florence Evans, Principal of the Boston School of Public Speaking, also instructor for Boston Business Corporations; Miss Ester V. Shultz, Leon Sturtevant and others.

The first group of plays will be given from July 20th to the 26th. The second group from August 25th to the 31st. The School opens the first of July and continues until August 29th.

ART AND ARCHAEOLOGY

Some special performance for the children is planned, which has an educational basis, as a protest against the poorer class of "Movies."

Lyme, Connecticut, another artist colony, has now a fine Gallery which has been built through the generous subscriptions from artists and public spirited citizens costing \$20,000. Charles H. Platt is the architect which insures the perfection of arrangement for the purpose. The sale of pictures last year amounted to \$8,000 and the location of the Gallery on the Boston Post Road must attract the many automobilists who daily pass on their way to New London, Newport and the resorts in the neighborhood.

The Newport Gallery also has summer exhibitions held this year during July. Prizes are offered for the best picture and there is a "People's prize," for the picture receiving the popular vote.

This new summer interest may be a wholesome diversion, an up-lift from the summer hotel piazza rocking chair, resulting in an art fashion that may develop into an art enthusiasm that will work to the great advantage of artists.

H. W.

Summer Program of the School of American Research, Santa Fe, N. M.

1. Archaeological Survey of Jemez Mesas.

An archaeological survey of the little known, forested mesas lying between the Jemez mountains and the Navaho Desert will occupy the time of a party of six men during July and August. The School has previously conducted excavations at two sites in this region, in collaboration with the Royal Ontario Museum of Toronto and the Bureau of American Ethnology. The ruins of this area are prehistoric sites of the Jemez people, now reduced to one pueblo, but formerly occupying numerous towns and villages. Sites in the valley are particularly valuable on account of yielding evidences of the consequences of first contact with the European race. The staff for the survey will include Lansing Bloom and Wesley Bradfield of the School; Roger Goodland, Peabody Museum; Major J. C. Troutman, Military Institute of Roswell; Randolph Carroll, University of Virginia; Anderson Hill, Pomona College, California.

2. Studies in Chaco Canyon.

It is expected that a fall campaign will be put on in Chaco Canyon from September 1st to December, if working conditions are agreeable. The January-February number of ART AND ARCHAEOLOGY caused the previous work of the School on this great group of ruins to become widely known. Publication by the American Museum of Natural History of the long delayed reports of the Hyde Exploring Expedition's excavation of Pueblo Bonito is now going through the press, and several recent magazine articles by earlier investigators here have brought these ruins to the fore. The work that the School has set itself to do has already been made known in detail. The School has its headquarters in the seven room stone residence built years ago by the late Richard Wetherill. Its equipment here for scientific field work, including drafting, photographing, cataloguing, color work, library and conference rooms, with commissary and living quarters, will soon be the most complete that any archaeological expedition has been able to establish. It will be to some extent a realization of an early dream of the late Dr. F. W. Putnam of Harvard University, who often expressed a hope to see a well equipped training school in ethnology and archaeology established in Chaco Canyon.

3. Work on the Early Franciscan Missions.

The School and Museum at Santa Fe are coming into possession of the principal ancient mission sites of New Mexico, for preservation and custodianship. These great structures are approximately a hundred and fifty years older than the oldest Californian Missions, and their massive, archaic style of architecture make them priceless landmarks of the early civilization of the Southwest. Pecos (1617) is in process of excavation under the direction of Dr. Kidder of Andover. It is now the property of the School of American Research. Jemez (1617) has recently been deeded to the School and will be fenced and cleared during the present summer. A custodian has been employed and put in charge. Gran Quivira (1629) around which clusters so much early romance of the days of the Spanish conquest, belongs in the main to the School, but in part to the U. S. Government. Steps are being taken to fence this site and place it under proper custodianship during the present year. These three great monuments, contemporaneous in settlement by Europeans with Plymouth Rock, are to be developed into small archaeological parks.

BOOK CRITIQUES

The Empire of the Amorites, by Albert T. Clay. New Haven: Yale University Press, 1919. 192 pages.

Archaeology is bringing to light long lost nations. How true this has been of the Egyptian, Babylonian, Assyrian, and Hittite empires. Our foremost American assyriologist, Prof. A. T. Clay, of Yale University, has now put upon the map, Amurru, the empire of the Amorites. Formerly our knowledge of this people was limited to scattered references in the Old Testament. By the scholarly researches of Dr. Clay we now know the territory, culture and religion of the Amorites as far back as the third, fourth and fifth millenniums.

The empire of the Amorites, at its greatest extent, included Syria, Palestine and Mesopotamia. The capital was Amurru—Ur—probably Mari on the Euphrates some 400 miles northwest of Ur in south Babylonia and about 220 southeast of Harran. This site, Dr. Clay regards as Abraham's Ur of the Chaldees. The Amorites were a Semitic people and seem to have inhabited Amurru as far back as prehistoric times. They reached their highest civilization about the fourth millennium B.C. From Amurru they radiated in many directions. Long before 3000 B.C. the Amorites entered Babylonia, settled there and gradually absorbed the non-Semitic Sumerians. An Amorite civilization pervaded Babylonia. Even the traditions of creation, flood, sabbath, and ante-diluvian kings came from the Amorite land into Babylonia.

Prof. Clay's argument rests upon an exhaustive study of the names of deities, persons, countries, cities and temples. In these names he finds Amorite elements and so he rightly infers that where such names abound it betrays the influence of an Amorite civilization. Thus in regard to most of the gods of the Semitic Babylonians, Dr. Clay shows that they had their origin in the empire of the Amorites. The supreme god of the Amorites was Amurru-Amar-Ur, which by certain modifications became in Babylon the supreme god Marduk. The first Babylon dynasty was Amorite as well as the dynasties of Opis, Kish, Nisan, Larsa and perhaps Erech. The famous Hammurabi code goes back to Amorite sources.

Prof. Clay's volume is of great value in showing that the prevalent opinion of Assyriologists regarding early Babylonian civilization must be modified. The common view is that

non-Semitic Sumerians entered Babylonia as early as 7000 B.C. and attained a high civilization. As early as 3500 B.C. waves of Semitic nomads from Arabia gradually entered Babylonia, conquered the Sumerians and appropriated their high civilization. From Babylonia this civilization then spread west to Mesopotamia, Syria and Palestine. Dr. Clay's researches show that a high civilization, from the northwest, that of the Amorites, entered Babylonia at a very early period and pervaded this land. The difficult problem of Sumerian civilization is not discussed.

Dr. Clay's book is a most valuable contribution to the early history, religion and geography of Syria, Palestine, Babylonia and Assyria. The Biblical student will find much matter of great interest. Thus the name Jerusalem is shown to be from Uru-salim, i.e., "the god Uru is appeased." Bethlehem is derived from Beth-Lahamu, i.e., "the shrine of the god Lahamu." Bethany comes from Beth-Anu, i.e., "the shrine of the god Anu." Uru, Lahamu and Anu were Amorite gods. Abram is a shortened form of Abraham, and both forms are found on tablets.

The whole volume is a masterly contribution to American oriental learning. The paper, printing and binding are of that high standard which we always expect from the Yale University Press.

GEORGE S. DUNCAN.

Delphi by Frederick Poulsen. Translated by G. C. Richards, with a Preface by Percy Gardner. London, Glyndodal, 1920. Pp. xi+338. 21 sh. net. Illustrated.

The famous firm of Gyldendal, established in Copenhagen as long ago as 1770, has recently established a London branch and is making an excellent start as well as rendering an important service to archaeology and the classics by issuing an English translation of Dr. Poulsen's book on Delphi, which appeared in its Danish form in 1909. The book is beautifully printed on fine paper in large type with 164 excellent illustrations, at the very reasonable price of a guinea. Delphi was one of the most important places in Greece and in many ways the history of the oracle and the shrine of Apollo is the history of Greece. Plato believed in the oracle's great influence on religion and morality. Aristotle and Plutarch were in the service of the oracle. Even in Roman times Cicero consulted the oracle and

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Hadrian placed his favorite Antinous among the statues of gods in the precinct where one of the most stately statues of Antinous has actually been found. Delphi was a colossal intelligence bureau, a permanent court of arbitration of a league of nations, the guiding spirit in Greek politics, active in numerous incentives to colonization, fostering art, giving strong impulses to great men to echo her words, planting in the human mind the universal yearning for the lofty and supernatural and showing to all mankind the way to honorable effort in the arena of life. It was a foregone conclusion that the excavation of Delphi in view of the enormous catalogue of treasures mentioned by Pausanias, even after Nero's plunder of 500 bronze statues, would yield many important results, and so the Germans (one of whom Ottfried Muller in 1840 suffered a fatal sunstroke copying the manumission inscription, vengeance of Apollo perhaps for his denial that he was a sun-god), Americans, and French all vied with one another to get the *firman* to undertake the work. The French finally got the grant, though delayed by the Greek demand for a lowering of the duty on Greek currants, and excavations began in 1892, after removal of the village of Kastri, which covered the site, to its modern location. The villagers, fearing they would not get the money for their homes, attacked the workmen, but finally the riot was quelled by soldiers and excavations continued every spring and summer from 1893 to 1900, under the direction of Homolle. The publication has been very slow and while many handsome important volumes of plates of the "Fouilles de Delphes" appeared before the war, only a few volumes of text have been published. The "Fouilles de Delphes" is an expensive publication, for specialists, so that we are very glad to have a comprehensive and interesting account of the excavations in readable form in a single volume, well documented and beautifully illustrated. It is the first good account in English of Delphi and will long remain the best treatise on the aesthetic appreciation of Delphi, for the book is full of the most fascinating and suggestive and original observations on Greek art, and lays more stress on that side than on topography or history. D. M. R.

The Charm of Kashmir, by V. C. Scott O'Connor. London, New York, Bombay, Calcutta, and Madras: Longmans, Green and Co. 1920. 16 colored plates and 24 illustrations from photographs. Pp. 182. \$27.50.

In this book the charm of one of the most beautiful spots in the world is pictured with beautiful illustrations, and with a text that is

exquisitely printed on the very best of paper. The place of honor is assigned to the paintings of Abanindro Nath Tagore who was the founder of the modern school of Indian art at Calcutta. The softness and beauty of line that characterize his paintings have made him well known not only in India but also in Europe and America. There are included colored interpretations of the very soul of Kashmir; there are also reproductions of the paintings of Mrs. Sultan Ahmad, and Miss Hadenfeldt and the late Colonel Strahan. The many colored plates and the photographs really illustrate the text, and help make the country known in a very original and entertaining manner. The pictures are all symbolic of the East and any one who is interested in this very important and charming section of the world will do well to look through this volume which, in every way, is a work of art in itself. It is no wonder that the Queen of England allowed the book to be dedicated to her.

D. M. R.

Albert Pinkham Ryder. By Frederick Fairchild Sherman. New York: privately printed, 1920.

Simply as a material possession, this monograph is a thing to treasure. The maroon binding, the texture of the paper, the type and margins, the quality of the illustrations, the very proportions of length and breadth and thickness—all these things render the book a delight to hand and eye. Charm of format has all along been a characteristic of Mr. Sherman's privately printed volumes, and in these days of costly production it is no little merit in a publisher to maintain an established high standard of workmanship.

But surface beauty is in this case fortunately subordinate to both subject and treatment. The real significance of this volume consists in its being an adequate tribute to a great artist.

The scale of the book is nicely proportioned to Ryder's peculiar position in the history of our painting. For Ryder, whatever his essential originality and true genius, is too limited in appeal and influence to require a tribute in folio. The panel on which his name is carved in the temple of our culture is in the first rank of honor, but it is neither large nor striking enough to attract the attention of the majority. The modest five divisions of Mr. Sherman's essay sufficiently set forth all the important aspects of his subject, and any further consideration of Ryder must be what Mr. Frank Jewett Mather, in *The Weekly Review* for January 26, justly terms ". . . variations . . . upon the critical themes announced by Mr. Sherman."



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—BY—

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Edited with explanatory notes, by
FRANCIS H. BACON

Published for The Archaeological Institute of America

By a Committee originally consisting of
CHARLES ELIOT NORTON
JOHN WILLIAMS WHITE
FRANCIS H. BACON
WILLIAM FENWICK HARRIS

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In one instance, indeed, he seems somewhat too liberal; for the section on Ryder's poetry, brief as it is, might well have been spared. All of the painter's literary productions are flawed by traces, sometimes whole paragraphs, of the "polite" writing of a bygone era. The mistress, whose lover constantly lifted her "in and out of conveyances and over objects that destroy the grace and harmony of woman's movements," can not be made poetic by any device of words; and the mature man who thought to accomplish that by the extraneous quality of high-flown language could never have become, as Mr. Sherman claims, "a poet or a philosopher." Let Ryder be left secure in his fame as a painter; his occasional literary felicities remain unimportant. His limitations and deficiencies as a writer are such as ought to preclude any separate consideration in that capacity.

The biographical section is thoroughly adequate to the uneventfulness, the simplicity, and the dignity of Ryder's outward life. He was one of the rare few who have no biography. The nearest he came to making something happen was when he proposed marriage to a previously un-introduced violinist neighbor, and was, in consequence, carried off to Europe by a friend. His life was not a series of incidents so much as a continuous artistic effort. A true account of it is not a narrative, but a description—a description such as he himself once made in impersonal and inspiring language: "The artist must buckle himself with infinite patience. His ears must be deaf to the clamor of his insistent friends who would quicken his pace. His eyes must see naught but the vision beyond. He must await the season of fruitage without haste, without worldly ambitions, without vexation of spirit." A life thus barren of outward occurrences requires no formal chronicle; it is enough to indicate sympathetically its mental attitude and spiritual atmosphere. And this Mr. Sherman has discreetly and successfully done.

However, since his volume is professedly a critical one, it must stand or fall mainly by the sections on Ryder as an artist; and it is by the last three parts of his study that the author justifies himself. Just as Ryder's own literary efforts do not show a real mastery of words, so Mr. Sherman's writing lacks that final condensation of style which marks the writer foreordained. But his comments on the individual pictures are helpful, even to those who may occasionally doubt or disagree; and his "estimate of the Artist and his Art" is sane and well balanced, emphasizing just the right qualities.

VIRGIL BARKER.

\$5.00 THE YEAR

50 CENTS THE COPY

49,

ART AND ARCHAEOLOGY

An Illustrated Monthly Magazine

Published by THE ARCHAEOLOGICAL SOCIETY

OF WASHINGTON, AFFILIATED WITH THE

ARCHAEOLOGICAL INSTITUTE OF AMERICA.

ART AND ARCHAEOLOGY PRESS, Inc.

VOLUME XII

AUGUST, 1921

NUMBER 2

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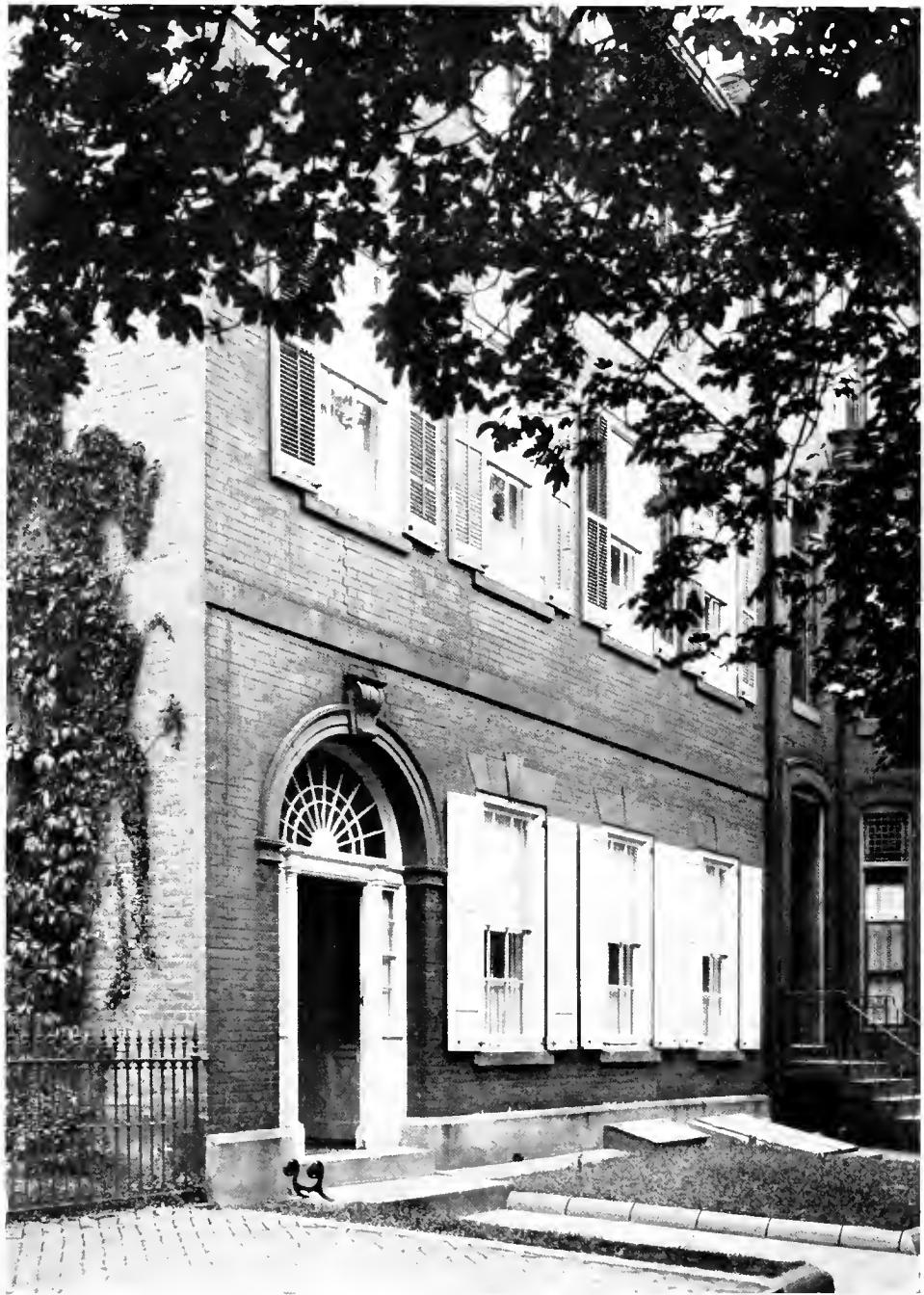
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All correspondence should be addressed and remittances made to ART AND ARCHAEOLOGY, the Octagon, Washington, D. C. Also manuscripts, photographs, material for notes and news, books for review, and exchanges, should be sent to this address.

Advertisements should be sent to S. W. Frankel, Advertising Manager, 786 Sixth Ave., New York, N. Y., the New York Office of ART AND ARCHAEOLOGY.

Entered at the Post Office at Washington, D. C., as second-class mail matter. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized September 7, 1918.

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HOME OF THE ARTS CLUB OF WASHINGTON
(See pp. 81-84)

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XII

AUGUST, 1921

NUMBER 2

THE CARILLONS OF BELGIUM AFTER THE GREAT WAR

By WILLIAM GORHAM RICE,

Author of "Carillons of Belgium and Holland" and "The Carillon in Literature."

PROLOGUE

COMMEMORATION of a great epoch in our history and of the service of thousands of patriotic men and women, is proposed by a memorial carillon at the National Capital, in which all the states, the District of Columbia, and affiliated territorial possessions would be represented, each by a bell tuned in perfect accord with its fellows. The bells thought of would crown a noble tower—a tower which, following Ruskin's idea of architectural suggestion, would recall, but not rival, the neighboring Washington monument. This new structure possibly might be placed at one terminal of the axis about which some space along the Potomac levels south of the White House could be systematically arranged. Or it might be on some height in Rock Creek Park where already existing natural beauty and peaceful surroundings make appropriate setting. Not only would such a memorial celebrate days of national rejoicing but awakening deep emotion it would bear a part in days of national sorrow. The tower would be enduring; and dignified yet democratic would be the appeal of the music.

The Arts Club of Washington has been a pioneer in promoting the idea of a carillon as a truly noble and distinguished tribute to those of the United States who gave their best to the contest for the preservation of civilization. Honor is due that organization for the energy and intelligence with which its members are devoting themselves thus to the setting up in Washington of a memorial which shall justly and fittingly record in majestic and satisfying artistic form the aspirations of our people in the Great War.

Lecture delivered at the Corcoran Gallery of Art under the auspices of the Carillon Committee of the Arts Club of Washington, February 10, 1921.



ANTWERP: THE CATHEDRAL FROM THE GRAND' PLACE.

In the Spire is a great Carillon of 47 bells.

ART AND ARCHAEOLOGY

I

I DREAMT that people from the land of chimes
Arrived one autumn morning with their bells
To hoist them on the towers and citadels
Of my own country, that the musical rhymes
Rung by them into space at measured times
Amid the market's daily stir and stress,
And the night's empty starlit silentness,
Might solace souls of this and kindred climes.
Then I awoke: and lo, before me stood
The visioned ones, but pale and full of fear;
From Bruges they came, and Antwerp, and Ostend,
No carillons in their train. Vicissitude
Had left these tinkling to the invaders' ear,
And ravaged street, and smouldering gable-end.

Thus Thomas Hardy wrote in his Sonnet on the Belgian Expatriation. And it was with thoughts awakened by these verses that we sailed on a Dutch ship at the end of last July for a brief journey chiefly through the Low Countries.

In Holland, in Belgium, in England, the countries visited in our 29 days abroad, deep as have been the changes in aspects political, overwhelming as have been in England and Belgium grief and loss, yet, except in the immediate battle line and in some few places along the path of the invaders' march, on the surface, scarcely a scar appears.

Our ship touched at old Plymouth and at Boulogne, and then, on a Friday night, about nine o'clock, we found ourselves at the mouth of the River Maas, waiting for the high tide at two in the morning, to make it possible for the great ship to steam slowly up to Rotterdam.

The night was mild and clear, and as we lay at anchor with the coast lights of the Province of Zealand glimmering in the distance, all the mystery and charm of the Netherlands anew asserted themselves. Truly we felt that, if we listened attentively, we might hear over the space of waters between us and the land, a song of welcome from some carillon, which, among dikes and dunes, looked down from its tower upon the red roofs of an ancient town. And the past

seemed strangely linked with the present, for had not Tromp and De Ruyter been inspired by such music, had not Grotius felt its benediction, had not Vermeer and Rembrandt, and Van Dyck and Rubens, listened to it as they painted the life of their time? Travelers from other lands return again and again to the Low Countries, attracted by picturesque scenes of market-place and busy harbor, of civic hall and church tower, of quiet canal and lush field, but only when the music of bells is heard over all does the charm become complete.

Very early Saturday morning we were at the Rotterdam docks and, after the usual custom house delay and confusion, found ourselves by 11 o'clock ready again to explore a Netherlandish city.

II

De Amicis, the Italian traveler, reaching Rotterdam, climbed St. Lawrence's tower there and, looking out, discovered "ships scattered among houses and all about the city a vast green plain sprinkled with windmills, and villages hidden in masses of verdure showing only the tops of their steeples." And he says, "For the first time I felt that indefinable sentiment inspired by the Dutch landscape, which is neither pleasure nor sadness, but which holds one for a long time silent and motionless." Then he heard strange music coming from he knew not where, and this he tells us, "was from a chime of bells ringing a lively air, the silvery notes now falling slowly one by one, and now coming in groups, in strange flourishes, in trills, in sonorous chords, a quaint dancing strain, somewhat primitive, like the many-colored city, on which its notes hovered like a flock of wild birds, or like the city's natural



LOUVAIN: CHURCH OF ST. GERTRUDE.

This church with its Carillon of 46 bells still exists. St. Peter's Church with its Carillon of 40 bells was destroyed, 1914, in the Great War.

ART AND ARCHAEOLOGY

voice, the echo of the antique life of her people, recalling the sea, the solitudes, the huts, and making one smile and sigh at the same moment." And finally he meditates: "Thus in Holland the passing hour sings, as if to distract the mind from sad thoughts of flying time, and its song is of country, faith and love floating in harmony above the sordid noises of the earth."

Many travelers besides De Amicis have sought to comprehend the secret of the attractiveness of the Low Countries. Complex and elusive that secret doubtless is, yet I believe a clue for the search will be found in knowledge of the distinctive music we are considering together. Surely the long-continued hold of this music upon the people of Holland and Belgium; its association with stirring events in their history; its touch with prosaic duties; its democratic spirit; its companionship with time; its seat in lofty towers, and its maintenance at the public charge; all give suggestions of racial temperament well worth thought.

The towers themselves were indeed symbols of municipal freedom and represented to the eye and ear the idea of civic solidarity. Grant Allen, in "The European Tour," analyzing the character of the art of Belgium, remarks:

These Flemish belfries are in themselves very interesting relics, because they were the first symbols of corporate existence and municipal power which every town wished to erect in the Middle Ages. The use of the bell was to summon the citizens to arms in defence of their rights, or to counsel for their common liberties. Every Teutonic burgher community desired to wring the right of erecting such a belfry from its feudal lord; and those of Bruges and Ghent are still majestic memorials of the freedom-loving wool-staplers of the thirteenth century. By the side of the Belfry stands the Cloth Hall, representing the trade from which the town derived its wealth.

The crown of every belfry was a carillon. The belfry and its carillon were the proud possession of every

prosperous community. And today, wherever the carillon may hang, its bells belong to the town and the bell-master is a municipal officer.

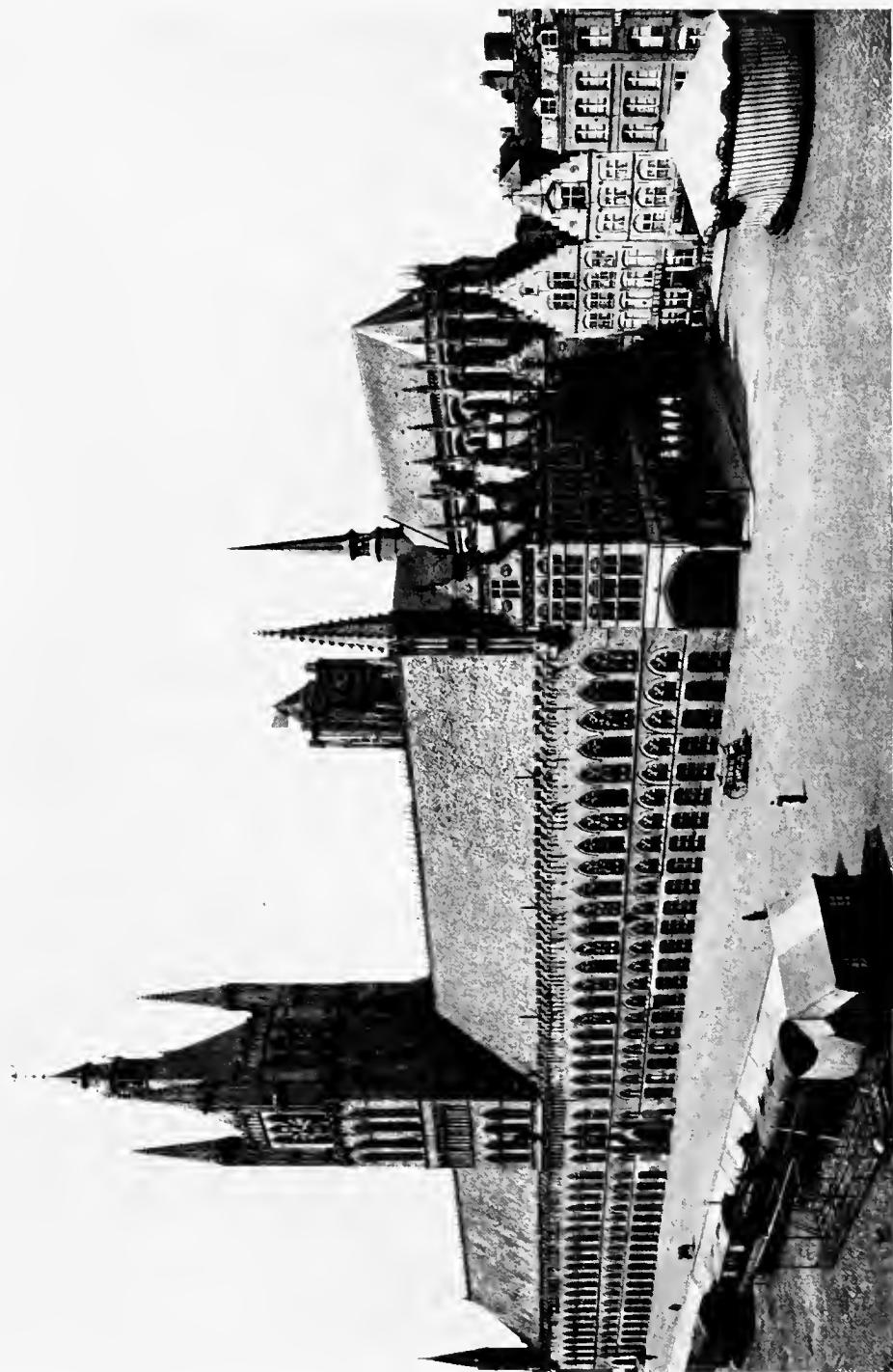
My story is one of discovery and exploration; exploration leading often into fascinating fields, and discovery, for many Americans at least, of a new kind of music. Yet the land of which I speak is not far off and the music has long been heard. Winter and summer it sounds from that Fifteenth Century New Church at Delft, where William of Orange victorious but assassinated forever rests; and night and day it floats down from St. Catherine's tower at Briel, on the island of Voorne, where first "The Beggars of the Sea" rose up against the power of Spain. From the belfry of Ghent the bells ring in concord now as they did when the Treaty of 1814 first was proclaimed, and from the belfry of Bruges yet come the songs, "Low at times and loud at times," which inspired Longfellow when he first journeyed through Flanders.

So tower after tower might be named, each a part of this chain of melody. Assuredly no music joins more perfectly in celebration of days of national rejoicing; but, better still, it sends out from aerial heights an influence which lightens routine and to happy occupation adds enchanting accompaniment.

III

"The secret—which is also the reward—of all study lies in the passion for the search," declares Sir Arthur Quiller-Couch. To discover exactly what a carillon was, and its origin and development, was indeed my passion through several of the years just before the War, and its indulgence consumed many delightful hours.

The tale in brief, as it gradually unfolded in my search, seems to be that in



YPRES: CLOTH HALL WITH A CARILLON OF 44 BELLS.

Destroyed, 1914, in the Great War.

ART AND ARCHAEOLOGY

Holland and Belgium in the distant years when clocks and watches were much more rare than now and the people were much more dependent upon the town clock for knowledge of the time of day, or night, it became the custom to precede the striking of the hour by a short automatic chiming on three or four small bells in the clock tower as a premonitory signal.

As this town and that sought to surpass its neighbors, the bells were increased in number, and the musical scale of tones and half tones became complete. Brief melodies began to be heard at the hour and half hour, and with still more bells came, at these divisions, whole tunes. All this playing was automatic.

Then came the point of greatest advance. The keyboard was just beginning to be used with stringed instruments. What was more natural than that bells should have their keyboard, or clavier, and so be made ready to respond to the art of the aspiring musician? Soon pedals were employed with the heavier bells. By these improvements rapid and quite complicated playing was possible and almost any composition could be fairly interpreted by a skillful executant and so regular carillon recitals or concerts came into being.

Thus in the course of two or three centuries, was developed the carillon, a musical instrument of distinct characteristics and possessing wide possibilities for community service. Not only did the carillon have, by automatic play, constant companionship with time, but beyond this the master of its clavier could make the town council meeting hour enjoyable, and the market (ever a feature of the life of the Low Countries) additionally gay for

young and old. For he could give, with expression, the folk songs and patriotic airs they loved to sing, and could play in accurate rhythm the lively tunes to which they danced at the Kermess and on every other occasion of merrymaking. And the mid-day and the summer evening concerts appealed particularly to the Netherlander for they were something which he could frugally enjoy in the quiet of his own home or in the jovial companionship of neighbor and friends, many or few, assembled together in the Grande Place.

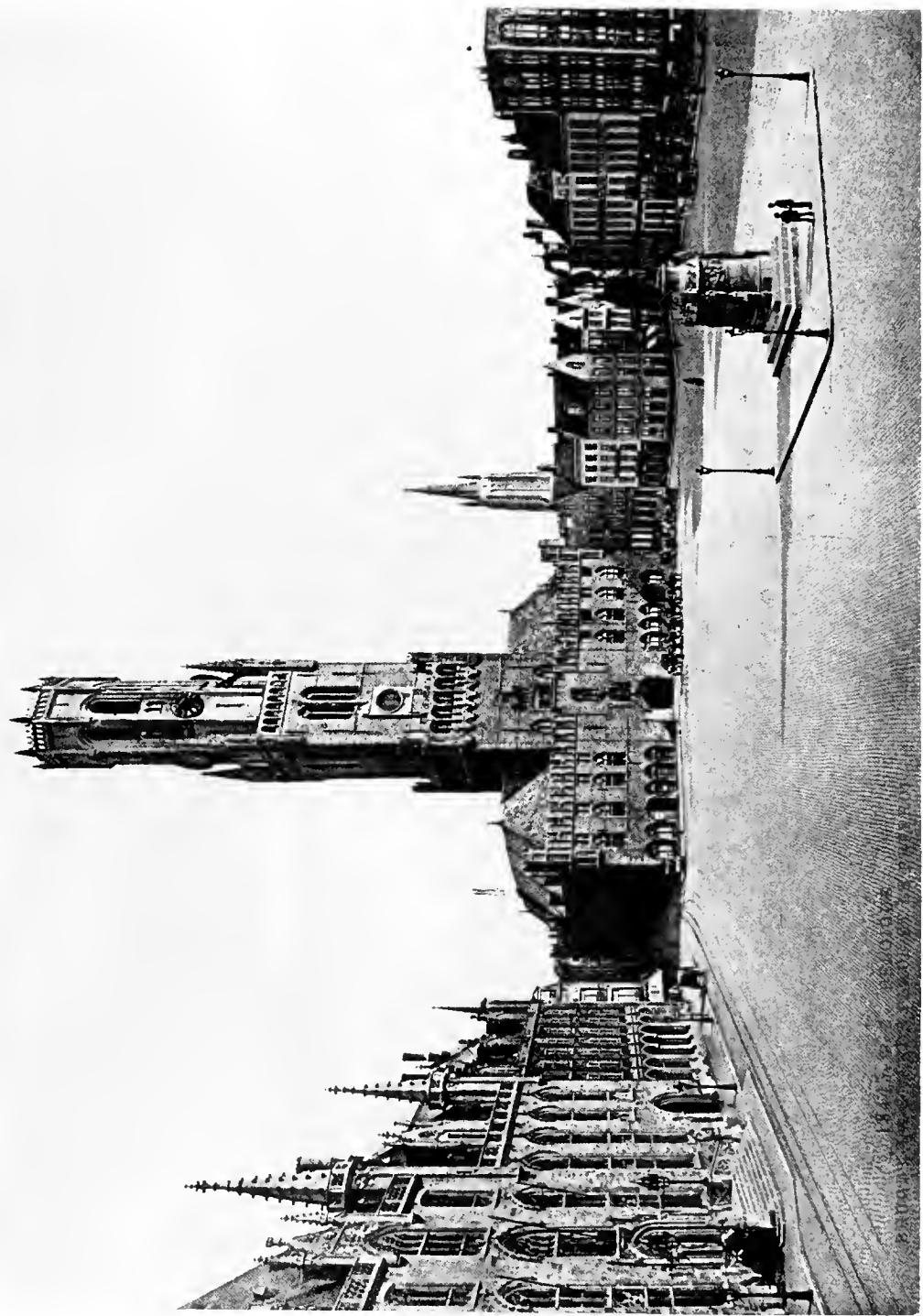
Today as one wanders in some old town of the Low Countries, he may meet, as I did, a baker's boy carrying his tray, who without slackening his pace, had time to hear that quarter hour sheaf of notes from the bells high above him, and then reminded, whistled the local song of the traditional duty of the carillon to play,

Saturday for the country folk
And Monday for the city,
Sunday for girls who charm the boys
And make themselves so pretty.

Saturday, there, through centuries, has been the market day; while on Monday, likewise, the city council has always met. And Sunday—well, Sunday, as a courting day, is affectionately regarded even in regions distant from carillon clime!

IV

Elsewhere I have described in detail the gigantic musical instrument whose development has just been traced. Here it will suffice to repeat in condensed form a few words about the bells themselves. These in Belgium are always hung in tiers while in Holland they are often arranged in circles. In a carillon of the first order, one having three or four octaves of



BRUGES: BELFRY FROM THE GRAND PLACE.

In the Belfry is a great Carillon of 47 bells.

ART AND ARCHAEOLOGY

chromatically attuned bells, the deepest bass bells are very large, each bass bell weighing from four to eight tons, while the lightest bells in the highest octave of the same carillon will weigh not over twenty pounds each. To compare a carillon with a chime (the arrangement of bells best known to people outside of Belgium and Holland) it may be said, that a chime has perhaps eight or ten diatonically attuned bells and that all of these are fairly heavy, the biggest weighing two or three tons and the smallest 300 or 400 pounds. For instance in the Cornell University Chime at Ithaca the biggest bell weighs 4,830 pounds and the smallest 310 pounds. At Mechlin the biggest bell of the Carillon, Salvator by name, weighs 17,768 pounds while the smallest weighs about 18 pounds. In the Mechlin carillon the biggest bell is thus in round numbers 1,000 times the weight of the smallest while in the Ithaca chime the biggest bell is only about 16 times the weight of the smallest. A chime has been sometimes described as a "slice" of about ten bells taken approximately from the middle of the range of a carillon but including only such bells as are necessary to form the diatonic scale upon which the chime is based.

Where the bells of a chime are hung "fixed," or so as not to swing, the chime may be played by a small clavier or drum in manner similar to a carillon. English change ringing and pealing is done upon swinging bells few or many tuned to the diatonic scale. Each bell in such playing is operated by a rope assigned to a particular man—one man for each bell. The bells are rung in a more or less complete mathematical order or sequence. The result is a kaleidoscopic mosaic of sounds, rapidly and regularly continued sometimes for several hours before all the "changes"

are gone through with. Change ringing and pealing while interesting from certain points of view can hardly come within the definition of music as that word is generally understood.

To reiterate; a carillon is played automatically by a revolving cylinder in connection with a tower clock or by a carillonneur seated at a clavier. The automatic playing is what the traveler constantly hears as he wanders through old towns of Belgium and Holland. The clavier playing takes place at a fixed time on the market day, and on each Sunday, and in the greater cities on some regular week day evening in summer. The last mentioned playing is known as the carillon program concert. Recitals of this kind are announced by widely distributed posters and the music to be given and the carillonneurs who are to play are announced, months in advance by means of quite elaborately printed and illustrated booklets.

Nine carillons,—those of Audenarde, Dinant, Dixmude, Nieuport, Ostende, Roulers, Termonde, Ypres and (St. Peter's) Louvain,—out of the fifty-three I have listed elsewhere for Belgium were destroyed in the great war. But of those destroyed, only two, that of (St. Peter's) Louvain, and that of (the Cloth Hall) Ypres, were of the first importance. The four finest, those of Malines, Bruges, Antwerp and Ghent, are today more than ever perfect.

V

My story here does not concern itself with the tower music of Holland, though the carillons there are as many as those in Belgium. Yet before we leave Rotterdam something ought to be said about the carillon just installed in the new city hall there, a public spirited gift to the municipality from Mr. P. J.

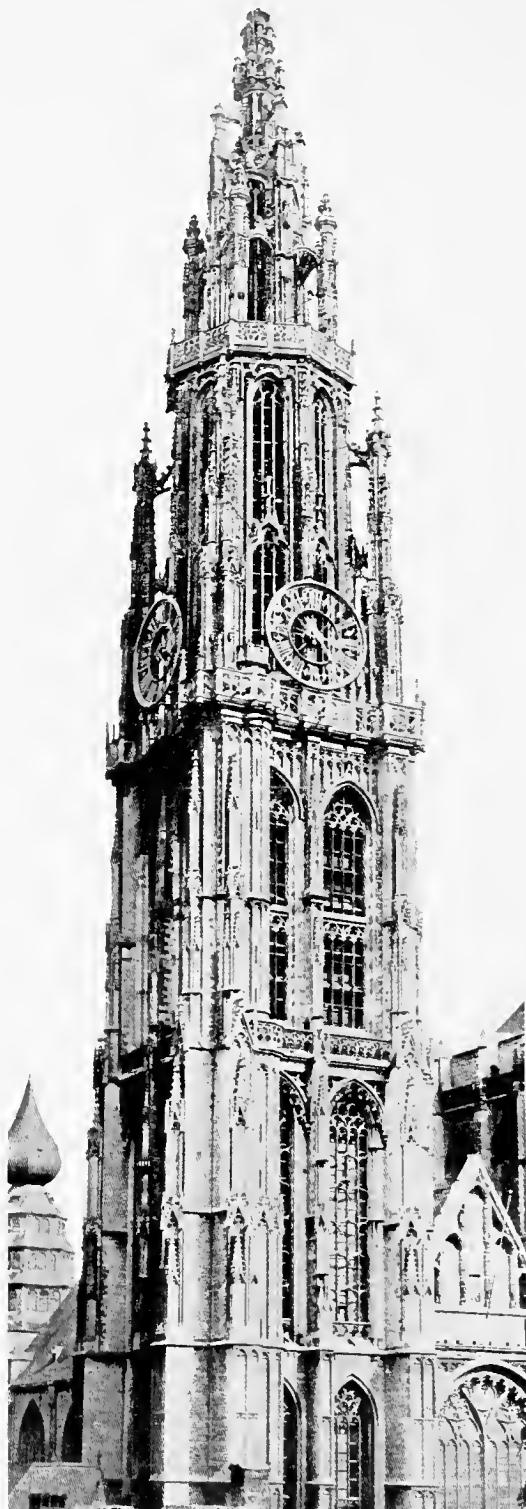
ART AND ARCHAEOLOGY

Van Ommeren. This is the largest completely chromatic carillon existing. Its bells are tuned to equal temperament, being accurate to a single vibration in a second. Thus it is considered the most accurately attuned of any carillon known, while in quality of tone its bells are believed to equal the best anywhere heretofore made. The Taylor bell foundry at Loughborough, England, produced this fine example of the perfected carillon.

The bass bell at Rotterdam is A flat in pitch and weighs 10,100 pounds. The total weight of the 49 bells constituting the carillon there is 62,730 pounds, and the cost was a little over \$53,000. The carillon of 25 bells such as that which it is just announced is soon to be possessed by the Church of Our Lady of Good Voyage at Gloucester, Massachusetts, will have a bass bell of about 2,240 pounds, will weigh in total 14,500 pounds and will cost in England something like \$12,000 complete. The Gloucester carillon is to be made at the Taylor foundry above mentioned and it will be the first accurately tuned carillon in America.

Mr. William Wooding Starmer, Fellow of the Royal Academy of Music in London, who is a musician of genius with an amazingly accurate ear, will test the Gloucester carillon before it is shipped to the United States. Present practice in England requires that all bells should be thus carefully adjudged as to their compliance with specifications and be approved by some competent musical authority before they are accepted for public use—a procedure wisely to be followed everywhere.

Mr. Starmer who has specialized for many years on bells and bell music, has been the first to set forth a complete and consistent theory as to the musical possibilities of bells and the conditions which govern them. Thanks to him it is now possible to say how and why one



CATHEDRAL SPIRE AT ANTWERP.
In this Spire is a great Carillon of 47 bells.

ART AND ARCHAEOLOGY

bell is better than another and often to remedy inaccuracy of tone.

Mr. Starmer has also shown that *ceteris paribus* modern bells should be better than ancient ones because of the latter-day improvements in melting the alloy so as to secure a perfect admixture, in casting, and in the form of the bell.

Notwithstanding Longfellow's "heart of iron" and Poe's "golden molten bells" and the "silver bells" of many other poets, the only metals used in founding bells of the most perfect timbre are copper and tin. The addition of gold, silver, antimony, bismuth, or any other metal impairs the quality of tone. The proportion of tin used is from 21% to 25%. A recent chemical analysis by Dr. Euwes of some of the Hemony bells in the Zuider Kerk at Amsterdam shows that the alloy used consists exclusively of copper and tin, but not in fixed proportions.

At the present time bells can be tuned, a set of tuning forks, 1,500 in number being employed, with greater exactness than the piano. Principles, however, have had to be dealt with, all kinds of complicated ratios discovered, and machines invented to accomplish the very fine work necessary.

In days gone by the highest tone of bells was the only one that any attempt was made to tune, and the other tones were left to fate, a conglomerate mass of noise! Poor bells ought to be a nuisance everywhere, but it is impossible for good bells to be a nuisance to anyone. But observe they must be good bells. The uses of bells must be understood and the difference between change ringing or chiming or pealing, on the one hand, and music played on a carillon keyboard on the other. In the former, there is an intense blow, but in

carillon music the clapper strikes the bells from a very small distance—one quarter to half an inch, and therefore there is no intense amount of sound at any time. There is an element in carillon music to which, so far as I know, attention has never heretofore been called. That element is the variation in expression which results from the influence that air currents, always present more or less in the open, have in curving and deflecting sound waves. By thus apparently varying the volume of the tones, nature conspires with man and makes clavier play additionally pleasing and likewise modifies agreeably the sometimes rigid effect of tunes given automatically.

The carillon is indeed a very beautiful and majestic musical instrument. Only those who have heard Chopin's Funeral March on this instrument can conceive how impressive that music can be. The carillon can teach, and instruct and give joy to thousands assembled out of doors and in this it surpasses any other instrument.

Says Van der Straeten,

A good bell is not made by chance but is the result of a wise combination of qualities and thought, and a fine carillon is as precious as a violin by Stradivarius.

When I first became interested in tower music, the Assistant Keeper of the British Museum wrote me, "I know of no work on carillons." His declaration was confirmed by my own careful search in libraries of the United States, and in those of Antwerp and Brussels, The Hague, Amsterdam, and the Bibliothèque Nationale of Paris. However, one curious book I found in the University Library at Amsterdam. It is by Pieter Hemony, an octavo of but eight leaves in all, published at Delft in 1678, and has this imposing title: "De On-Noodsaakelijkhed van Cis en

ART AND ARCHAEOLOGY

Dis in de Bassen der Klokken. Vertoont uyt verscheide advysen van ervaren organisten ende klokken-speelders,"—"The Uselessness of C sharp and D sharp in the Bass of Carillons. Shown by various opinions of skilful organists and carillonneurs." No copy is known, except the one at Amsterdam. Hemony treats his theme with vigour and decided partisanship, his decision being sustained and endorsed by the signatures of the city carillonneurs of Briel, Delft and Amsterdam. The book ends with these lively verses by Direk Scholl of Delft directed against Quiryn van Blankenburgli, official carillonner of the Hague who, it appears, had strongly argued that C sharp, Flemish "Cis," and D sharp, Flemish "Dis," were necessary:

Those bells Cis and Dis of old Gouda's big Chime,
In truth were they bought to make melody fine?
Quirinus says: Yes, that their music is rare.
To us it were better they'd never hung there.

For the city was cheated and wrongly induced
To purchase what scarcely could ever be used.
Each stroke of these bells costs a pound, so 'tis said;
Pretending they're living, in fact they are dead!

VI

The historical Seventeen United Provinces over which Charles V once ruled, had boundaries which coincide with those of Belgium and Holland and the part of France known as French Flanders as they exist today. The carillon region in general terms is substantially the territory within these boundaries, except that no carillons are found in the extreme southeastern portion, that which constitutes the Province of Luxembourg, the smallest of the nine provinces which now make up Belgium.

On the eastern border of the region, carillons are few and scattered, but in the central and western portion are many. This area of many carillons covers approximately 15,000 square



ST. ROMBOLD'S TOWER AT MECHLIN.

In the Tower is a great Carillon of 45 bells.

miles—not quite twice the size of New Jersey, which state it resembles in shape and in having the sea coast on its longer side.

There are in Belgium about 30 carillons of importance and about 20 in Holland. If those of lesser consequence in both these countries and in French Flanders are included, the number is over 100.

Here and there in other countries, carillons exist—Great Britain now has several fine ones and the number there is increasing—but until quite recently tower music was scarcely to be found outside the land where four centuries ago it had its birth.

Paths leading into the literary field also invite those who would explore tower music. Ambassadors, and travelers, and poets have listened to the

ART AND ARCHAEOLOGY

carillon and in different centuries, in different languages, with charm, with pathos, with humor even, have expressed the thoughts awakened by its melodies. The reflections of De Amicis and the Sonnet of Hardy have already been given. Verses from Rossetti and Victor Hugo will later appear. And the sentiments of not a few other well known authors will come also into the story. Particularly will the vision of Longfellow bring us into the atmosphere of the land where the influence of this music has oftenest been felt.

Many writers have spoken more or less incidentally of the carillon. Elsewhere I have referred to these at some length. Here there can be little more than the mention of their names. Such a list recalls the allusions of James Howell, 1622, in *Familiar Letters*; John Evelyn, 1641, in his *Diary*; Sir John Carr, 1806, in his *Travels*; Edward Dowden in his *Southey*; Hilaire Belloc in describing Delft's Tower; Dr. Chatterton-Hall in reviewing the novels of Rodenbach; George Wharton Edwards in *Old Flemish Towns*; the Reverend William Harmon Van Allen in *Travel Sketches*; John Finley in *The Road to Dieppe*; and William De Morgan in a *Visit to Louvain*.

To be remembered also are other authors as: J. P. A. Fischer, 1737, of Utrecht, who requires for a carillonneur "good hands and good feet and no gout"; A. Schaejkens, 1857, of Brussels, who discusses bell making contracts; the old Dutch versifier Poot; Marie Boddaert in the *Middelburg Children's Song*; G. van Dorslaer, W. P. H. Jansen, D. F. Scheurleer, F. A. Hoefer, J. W. Enschedé, Prosper Verheyden and others in archeological annals; Georgio Georgi, 1626, Marcantonio Correr, Giuseppe Garampi, 1764, and

Francesco Belli in *Relazione Veneziane*; Maurice Donnay, the French dramatist in King Albert's Book; Jean Lorédan who writes of the bells of Armentières; and Dominique Bonnard, the Parisian chansonnier, whose carillon song has been translated by Lord Curzon of Kedleston.

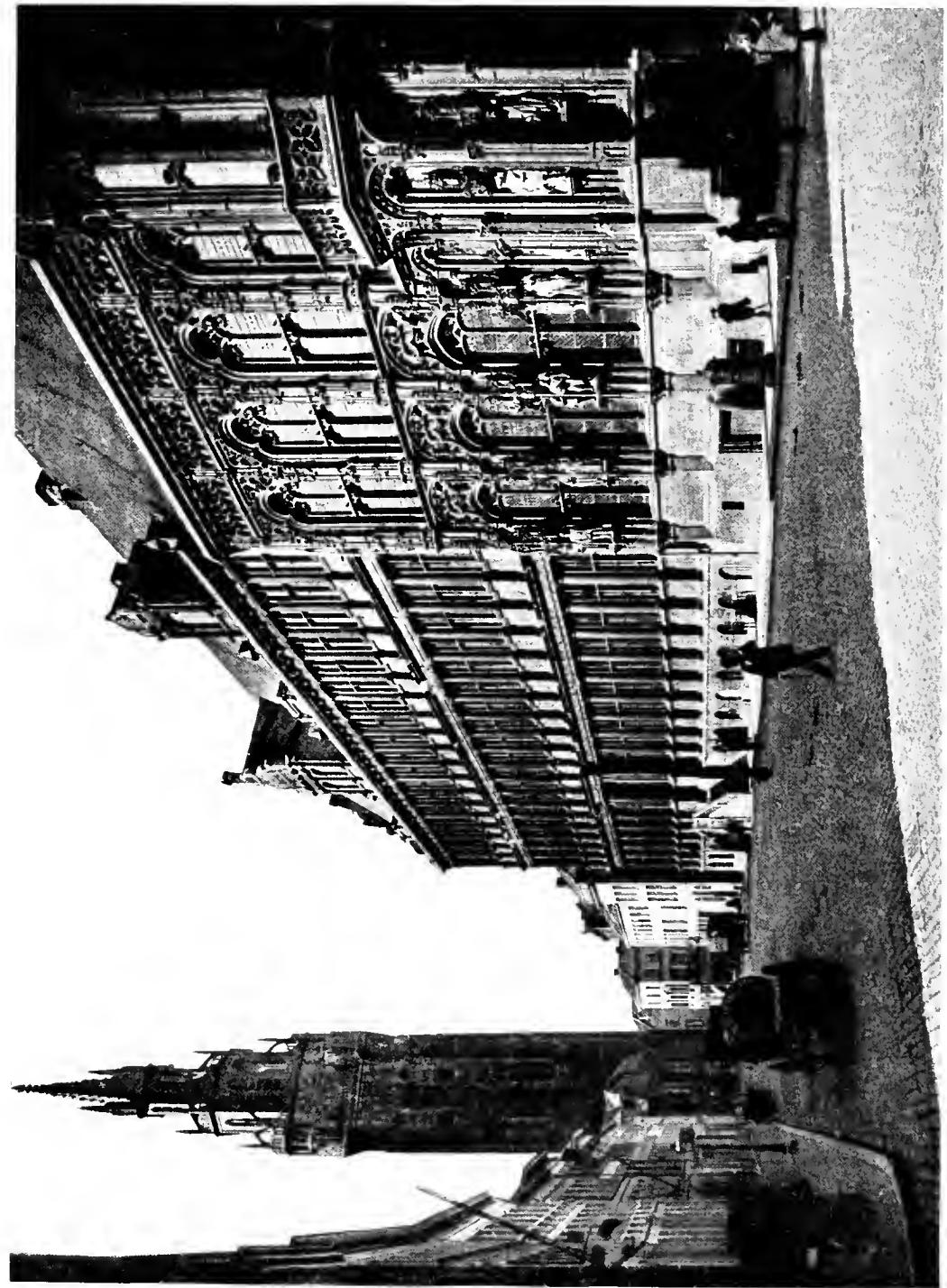
In such a survey particularly to be recalled are the names of those authors who have made the carillon theme a feature of considerable import in some of their writings, as Charles Burney, 1773, in that quaint book, *Music of the Netherlands*; the Reverend H. R. Haweis, 1875, in *Music and Morals* (though statements therein about bells are at times fanciful); E. G. J. Gregoire, 1877, of Brussels, in the *Library of Popular Music*; Thackeray in one of his *Round-about-Papers*; Macdonald in *Robert Falconer*; Robert Chambers in *The Barbarians*; and D. J. Van Der Ven and A. Loosjes of Amsterdam in quite recently published books about Holland's Towers. Specially should be mentioned William Wooding Starmer of Tunbridge Wells, England, whose extensive researches concerning Bells, Chimes, and Carillons, it is hoped are soon to be published.

VII

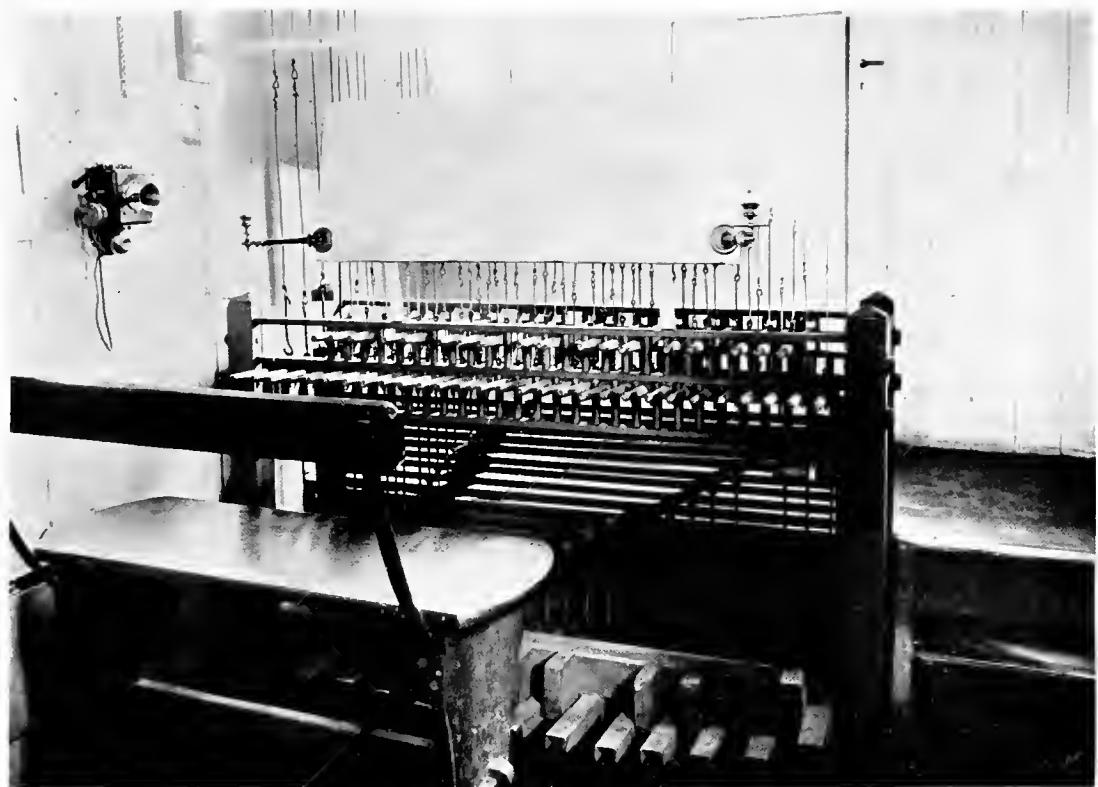
Appreciation of some phases of tower music come to us best as we read the very words of authors themselves. Almost three hundred years ago Amsterdam's most famous carillon was celebrated in many joyous stanzas by Joost Van den Vondel. Therein is this tribute to the carillonneur Verbeek:

His bell music surpasses
The finest organ tones,
He plays with bells as with cymbals
Heaven's choirs are looking out.

Well has a recent reviewer called this a bold yet true figure of speech,



GHENT: THE BELFRY WITH HOTEL DE VILLE.
In this Belfry is a great Carillon of 52 bells.



ANTWERP: THE CARILLON CLAVIER OR KEY-BOARD.

recalling the painting of some Italian master with angels half concealed behind the clouds. A later stanza of Vondel's poem is devoted to Franz Hemony, perhaps the most distinguished of ancient bell makers, and he is described as:

One who so skillfully found his bells
That their notes charm our ear,
And make us wish to dance a bell-dance
On the airy tower galleries!

It was at Antwerp that Arethusa and Cigarette began their voyage, and in that delightful chapter The Oise in Flood, Stevenson tells us how a new sensation of sound revealed itself. I give but one sentence:

There was something very sweet and taking in the air he played, and we thought we had never heard bells speak so intelligently or sing so melodiously as these.

Arnold Bennett writing of Belgium

and finding almost beyond belief the appeal of its bell-music exclaims:

Bruges was to me incredible in its lofty and mellow completeness. It was a town in a story; its inhabitants were characters out of unread novels; its chimes were magic from the skies.

Wicked was the destruction in 1914 of the carillon at Termonde and pathetic is the scene Grace Hazard Conkling gives:

The bells that we have always known,
War broke their hearts today,

* * * *

They used to call the morning
Along the gilded street,
And then their rhymes were laughter
And all their notes were sweet.

* * * *

The Termonde bells are gone, are gone,
And what is left to say?

And as war overwhelms all the land Henry Van Dyke in The Bells of Mâlines declares in prophetic verse:

ART AND ARCHAEOLOGY

O brave bell-music of Malines
In this dark hour how much you mean!
The dreadful night of blood and tears
Sweeps down on Belgium, but she hears
Deep in her soul the melody
Of songs she learned when she was free.

She will not falter, faint, nor fail
But fight until her rights prevail,
And all her ancient belfries ring
"The Flemish Lion," "God Save the King."

The lives of the great founders and their rivalries, the exactions of contracts, the public competitions and private quarrels of carillonneurs, the holidays decreed and the elaborate ceremonies at the dedication and first official playing of a carillon, the tales of capture and ransom of carillons in war, and many other phases of the art are full of romance. These all appeal to the interest and the imagination, and those that are curious will find much to repay study therein. Nor is humor lacking from the story.

John V, of Portugal, visited the Netherlands about 1730 and was so delighted with the bell music that he determined to have a carillon for his sumptuous palace then building. The price having been ascertained, the suggestion was guardedly made by his treasurer, the Marquis of Abrantes, that, in view of the financial burdens upon the King's purse, this was a large expenditure. The implied criticism is said to have so offended the self-esteem of the monarch that he replied: "Não supunha fosse tao barato; quero dois"—"I did not think it would be so cheap; I wish two." And these he got, for two carillons, one of 47 bells in the south tower and one of 46 bells in the north tower, each played by clavier and clockwork still exist, so the Portuguese Department of State informs me, in the twin towers of the convent, formerly the palace chapel at Mafra.

VIII

When we came to Antwerp and entered the great railway station, where trains were rolling in and out, and the high keyed little whistles of the engines were signaling sharply, and crowds of people were hurrying up and down the many platforms, we felt that this active city was just as we had left it seven years before. Outside the station, the same atmosphere continued. As we drove to the hotel we passed along the great avenue of shops and pâtisseries, and the crowds went their busy ways just as in 1913.

Looking out over the trees of the Place Verte from the open windows of our rooms, we saw the cathedral, now close enough to us to reveal the delicate details of its beauty and, above the confusion of the flower market and tram cars in the busy square below, we heard, before the great bell Karolus struck the hour, a lightly falling carillon melody.

Every few minutes of the day—a background to the animated market scene—the rippling notes came floating down from the lace-like spire above; and at night it was a delight to fall asleep listening to the soft, exquisite music.

Full of poetic association are the nearby river banks, for it is "on the Scheldt near Antwerp" that the scene of Lohengrin is laid. And majestic is the sweep of space and time and the silence of night, with this music dominating all, that Rossetti has conceived and embodied in his Antwerp and Bruges:

In Antwerp harbour on the Scheldt
I stood alone, a certain space
Of night. The mist was near my face;
Deep on, the flow was heard and felt.
The carillon kept pause, and dwelt
In musing through the silent place.

I went to the carillonneur's house to recall myself to him after seven years'



THE BELLS OF THE CARILLON AT MECHLIN.

This shows the bells hung in straight rows, and tiers, the best arrangement.

absence, and he walked back with me to the hotel. As we sat in the small parlor looking out on the flower market, he told us in French of the carillon's fate during the war. He said that when the city officials decided to let the Germans enter Antwerp, and thus save their splendid buildings from destruction, the Burgomaster sent for him and told him to lock the outside door of the tower and to bring the great key to him. This command the carillonneur, Mr. Brees, carried out.

When the enemy later asked for the carillonneur, saying they wished to

have the carillon wound daily, and thus kept playing, the answer was always the same: "He has gone away." "But I really did not go away at all, except from the tower," said Mr. Brees, smiling; "I stayed in Antwerp all those years and, what is more, I played the organ in the Cathedral for all the chief services, for I am both organist and carillonneur. When the armistice was signed, the Burgomaster again sent for me, gave me back the great key and told me to unlock the tower door. Then, after four years, I again climbed the 405 steps of the tower staircase, and

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once more found myself in the little room among my bells. In a short time all was again in order, and with wild demonstrations from the crowd below in the Place Verte, who sang as I played, I gave *La Brabaneonne*. It was a great moment!"

IX

At Ghent, where the bells hang in a separate structure, The Belfry, there is at present no city carillonneur, that official having grown too old to play. But an intelligent custodian took us up the tower in a modern electric lift. No where else is a carillon tower so equipped and to those who would gain the height and see for themselves, near at hand, the bells of a carillon of the first order, and its mechanism and the carillonneur's cabin, and yet would avoid an arduous climb, Ghent is commended.

The action of the Ghent clavier is easy and permission having been obtained, my wife who has been companion and inspiration in all my carillon exploration, took her place on the carillonneur's seat and "Fair Harvard" sounded over the surprised town below. So may anyone of musical taste who is familiar with the piano or organ play acceptably the modern clavier, though to develop a fine technique of course requires faithful practice. Mr. Denyn's daughter Madelaine is able to play even Mechlin's carillon where the action is difficult and heavy—quite a feat for a woman to accomplish.

Whenever anything happens to Roland—the biggest and most famous bell—it is an ill omen to "les Gantois." So, when in July 1914 a great crack appeared in Roland, hundreds, day after day, came to look at the bell and to wonder what evil was to fall on

their beloved country. In less than a fortnight the Germans marched into Belgium, and the Great War began. The invaders soon occupied Ghent, and insisted that the clock work of the carillon should be regularly wound, so that the bells should continue to ring over the city. The custodian said that he was always accompanied on this round of work by a German soldier.

The Carillon of Ghent rang out a century ago when, on December 24th, 1814, was completed there the treaty of peace between Great Britain and the United States. That Christmas Eve agreement was the work of J. Q. Adams, Gallatin, Clay, Bayard, and Russell, representatives at Ghent on the part of the United States, aided by the wisdom of Madison and Monroe at home. On the part of England it was due to Castlereagh, Bathurst, Liverpool, and Wellington, though none of these men were actually Peace Commissioners. No accomplishment of the treaty was more important than that which provided for the arbitration of the boundary between the United States and Canada; a line, with its subsequent extensions, running by land and water nearly 4,000 miles. Since the signing of the treaty, not a few irritating controversies have arisen between the two nations who were parties to it, and great populations active in trade rivalries have come to exist on either side of the dividing line, yet through all, that line has continued unfortified, unguarded, and unpatrolled. Both adjacent peoples have maintained their rights, both have advanced in prosperity and, as fixed by arbitration, that boundary has remained secure with neither forts, nor soldiers, nor ships of war upon it to keep a threatening or even a protective watch.

ART AND ARCHAEOLOGY

Surmounting the topmost spire of Ghent's belfry is the gilded copper dragon which has looked down upon many stirring scenes in Flemish history. There is a legend that the Crusaders brought this dragon from Constantinople to crown the belfry of Bruges and that there it remained until Artevelde, victorious, carried it a prized trophy to Ghent where it was again set high above bells. As we ascend to the upper levels of this ancient tower and meditate, and gaze upon the vast expanse below, does there not come vividly to mind that day when 'tis said Charles V, likewise beholding the splendid panorama from this same great eminence, met Alva's cruel suggestion that the city should be destroyed, with the question "Combien faudrait-il de peaux d'Espagne pour faire un Gant de cette grandeur?"

X

"O la plaisante ville aux carillons si doux," Paul Verlaine writes of Bruges. And Baudelaire as he listens to the carillon on a winter night finds sadness and joy mingled and he muses.

Il est amer et doux,
pendant les nuits d'hiver,
D'écouter, près du feu qui
palpite et qui fume.
Les souvenirs lointains
lentement s'elever
Au bruit des carillons qui
chantent dans la brume.

(Bitter and sweet it is on winter nights,
Before the fluttering, smouldering fire,
Gently to dream of a long-distant past
Led on by songs of mist-hid carillon.)

Even deeper are the thoughts that Théophile Gautier brings to us in his Noël:

Le ciel est noir, la terre est blanche,
Cloches, carillonnez gaiement!
Jésus est né; la Vierge penehe
Sur lui son visage charmant.

(The heavens are dark, the earth is white,
O carillon ring gaily!
Jesus is born; the Virgin bends
O'er Him her face so lovely.)

In C'était l'Eté Camille Lemonier dwells peacefully in the atmosphere of this tower music while Georges Rodenbach seems to be constantly haunted and possessed by the carillon, for its appeal echoes through almost everything he writes. Both in Bruges-la-Morte and in Le Carrillonneur, Bruges' Belfry is made a part of his story and in Le Miroir du Ciel Natal his verses embody most delicate imagery:

Les cloches ont de vastes hymnes,
Si légères dans l'aube,
Qu'on les croirait en robes
De mousseline;
Robes des cloches balancées,
Cloches en joie et qui épanchent
Une musique blanche.
Ne sont-ce pas des mariées
Ou des Premières Communiantes
Qui chantent?

(The bells are like majestic hymns,
So light at break of day,
That robed in sheerest lawn they seem
Or clad in flowing sound
Poured out from joyous bells
In purest melody.
Is it not blest married ones, in truth, who sing;
Or white-robed first communicants?)

But while all these writers and others that I have mentioned earlier or shall mention in later chapters here have more or less briefly touched upon the carillon it is an American poet who first makes it the subject of extended verse. Longfellow early came under the spell of bells in the Low Countries and in the diary of his student-day wanderings in Europe we read:

May 30, 1842. In the evening took the railway from Ghent to Bruges. Stopped at La Fleur de Blé, attracted by the name, and found it a good hotel. It was not yet night; and I strolled through the fine old streets and felt myself a hundred years old. The chimes seemed to be ringing incessantly; and the air of repose and antiquity was delightful.

May 31. Rose before five and climbed the high belfry. The carillon of forty-seven bells; the little chamber in the tower; the machinery, with keys like a musical instrument for the carillonneur; the view from the tower; the singing of swallows with the chimes; the fresh morning air; the mist in the horizon; the red roofs far below; the canal, like a silver clasp, linking the city with the sea—how much to remember.

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These impressions soon ripened into a poem of importance and wonderfully does the genius of Longfellow give the scene at night when silence perfects the sound of the bells.

Thus dreamed I, as by night I lay
In Bruges, at the Fleur de Blé,
Listening with a wild delight
To the chimes that, through the night,
Rang their changes from the belfry
Of that quaint old Flemish city.

As we read the second part of the Belfry of Bruges, its daytime images conceived as Longfellow stood on the lofty balcony near the carillon, his art leads us into his own mood, and living become the scenes and stirring events associated with bell-tower after bell-tower of the ancient Low Countries.

Visions of the days departed, shadowy phantoms filled my brain;
They who live in history only, seemed to walk the earth again;
All the Foresters of Flanders,—mighty Baldwin Bras de Fer,
Lyderick du Bucq and Cressy, Philip, Guy de Dampierre.
I beheld the pageants splendid that adorned those days of old;
Stately dames, like queens attended, knights who bore the Fleece of Gold.

XI

It was evening when we reached Bruges. As we took a late supper we could hear at frequent intervals the agreeable jangling of distant bells and after finishing our meal we went out into the dusky street. Then the mystery and the music enticed us forth. As we wandered through the windings of the narrow echoing pavements, now a flourish, now an irregular snatch of song was wafted to us. The notes came so clear that at every moment we looked to see the belfry. Thus led by the broken melodies we at length found ourselves in a great moonlit square.



BELFRY OF BRUGES.
From the Quai Verte.

Here all was silent except for the steps of an infrequent passer and the hum of faint music and voices issuing from the estaminets that form the north side of the Groote Market. From somewhere came the plaintive notes of a zither, the only distinguishable sound. At the foot of the monument in the center of the square, we waited for the hour. Presently there was a ripple and then a burst of tune, inaccurate of tone and time, but mysteriously beautiful, coming from the dark tower and floating into every nook of the silent city. The tune over, the deep bell struck eleven and we turned homeward.

The morning following I ascended the tower, and saw and heard the sights and sounds of which Longfellow writes,—the coming of dawn over the great plain

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below, the canal like a silver clasp linking the city with the sea.

Four men, two at a time, remain in the tower day and night and keep watch over the town. When I gained the carillonner's cabin, after a climb of 400 steps, one of these men was on duty as watchman, and the second was cobbling shoes. A cobbler's shop 250 feet in the air!

Anton Nanwelaerts of Bruges, the most promising of the younger generation of carillonneurs, was of age to serve in the army and, so, his wife and child having been sent to England, the carillon was left to its fate. When the war was ending, Nauwelaerts found himself near Bruges and asked permission to go and see how his home had fared. Finding all was well there, he ascended the tower and sought out his beloved bells. There he discovered the wires had been cut but quickly mending these he was able, when the King and Queen rode into the city a few hours later, to play upon the bells *La Brabançonne*.

XII

Seven years ago, Ypres and its setting was one of the garden spots of Belgium. Now the city itself has been battered down, and the once superbly cultivated fields and prosperous villages about it exist only as shelltorn remnants. Long before its site is reached, the still majestic base of the tower of the destroyed magnificent Cloth Hall stands out in many shades of gray, pathetic and sublime. The carillon that hung in that tower perished with it, and its carillonner, if not killed, has departed to make another home.

At one end of the ruin stands a large framed tablet of white painted wood. On it, in black, are these words:

This is Holy Ground.
No stone of this fabric may be taken away.
It is a heritage for all civilized people.

Nearby on another tablet, hung about when we were there with a fresh garland of laurel, is this inscription:

TO THE VANGUARD, YPRES—1914.

Oh Little Mighty Force That Stood For England.

Oh little force that in your agony,
Stood fast while England got her armour on,
Held high our honour in your wounded hands,
Carried our honour safe with bleeding feet,
We have no glory great enough for you!

XIII

Ralph Adams Cram, says of the old city and cathedral at Mechlin, often known as Malines,

It is a town of old houses and still canals, a strangely poetic combination, a little Bruges with a finer church, St. Rombold's Cathedral, than any the perfect Flemish city could boast. The church itself is of a vigorous type of earliest 14th century architecture, but the great tower which was planned as the highest and most splendid spire in the world, though it completed only 320 of its projected 550 feet, is 15th century, and as perfect an example of late Gothic as may be found anywhere in the world. It is really indescribable in its combination of majesty, brilliancy in its combination of majesty, brilliancy of design and inconceivable intricacy of detail. The exuberance that makes the flamboyant art of France is here controlled and directed into most excellent channels, and if ever it had been completed it must have taken its place as the most beautiful tower in the world. As it is it ranks in its own way with the Southern Flèche of Chartres and Giotto's Tower in Florence, and more one cannot say.

In this noble structure hangs the most renowned of carillons. Close by we found the carillonner, our dear old friend Josef Denyn—Jef Denyn as he is affectionately called. He is again in his pleasant home, with his family about him, and is giving his beautiful Monday evening concerts, just as before the war. Except for its clavier, the carillon was little damaged, although the tower in which it hangs was scarred, and part of the cathedral itself, was demolished by shells.

When the Germans approached, Denyn being too old to enter the Belgian army, and having six young children to consider, decided to go with his family to England, and there they all lived until peace came.

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The invaders after bombarding Mechlin, entered it and marching immediately to the Cathedral, placed one of their men at the organ. Then moving the chairs from the nave, they danced to the organ's tunes. Then they demanded that the carillonneur should appear and play. When they learned that he had departed, they broke the clavier and left the carillon unplayable and thus it remained as long as war continued.

But the year 1914 did not bring its first experience of war to Mechlin's ancient and famous carillon for more than a century before, at the time of the French Revolution in 1792, it had been in even greater danger. Then it was saved from destruction by the diplomacy of Gérard Gommaire Haverals, the carillonneur at the time. The revolutionary council had decreed that all the Mechlin bells should be melted and made into cannon, when Haverals by his eloquence and cleverness persuaded the French authorities that at least this carillon should be preserved. Otherwise, he asked, how properly could be celebrated "*la gloire de la République?*" A few years later the reaction came, and he was given a sharp reprimand by the town council because of the republican songs he had played. His beloved bells, though, were safe, and so again he changed his tunes to suit changed times and endured patiently the municipal castigation. Happily his devotion and skill were so compelling that even political passions were subdued, and he continued as carillonneur until he died in 1841, being on the verge of four-score years, and having played the bells in S. Rombold's tower continuously since he was seventeen.

We went twice to Mechlin, last August, for we did not feel that we could afford to miss either of the two

Monday evening recitals that occurred during our nine days' stay in Belgium. The first Monday as Mr. Denyn climbed to his cabin, while crowds were gathering in the great square, we were sitting in a quiet courtyard of a convent school looking toward the majestic tower rising in the distance and listening eagerly for the delicate notes of the opening prelude.

XIV

The second Monday, we heard the evening music as we sat with Cardinal Mercier in the garden of the Arch-Episcopal palace. The beauty of the scene with the stars gradually filling the sky, the sentiments awakened by thought of what Belgium had experienced since we were before within her borders, the presence of the great Cardinal, and the art of a master musician, made the evening one never to be forgotten.

As the wide gates of the palace opened to admit us, the guardian sounded a bell, and we passed through an ample entrance hall, and found ourselves in a pathway of tall white flowers. Again the bell sounded, and then from out of the dusk in the distance, appeared the benign and impressive form of the cardinal himself, followed by a group of priests. He welcomed us in French and English, and led the way, in the deepening twilight, to seats far back in the mysterious depths of a tree-shaded lawn. There in perfect quiet, we listened to Denyn's prelude, to a Sonata by Pleyel, to Haendel's "O Lord Correct Me," and to old Flemish Folk songs—simple and exquisite, all of them; given forth from the lofty and massive tower dominating the southern horizon. Here was a splendid master-

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hand bringing out from his mighty instrument not alone grand and sublime effects, but also the tenderest shades of feeling, and awakening both memory and aspiration. Indeed, the tower seemed a living being, opening its lips in the mysterious night to pour out a great and noble message to all mankind.

As the hour passed, daylight died. If there was occasion to speak, we spoke in whispers. It seemed that if we moved or spoke aloud, the tower, the far away light, and the music might all vanish. Nothing we had ever experienced had been like this. Sometimes the sounds seemed to come from an infinite distance, so faint and delicate were they. Then at other times, great chords, in the volume of many organs, burst forth rapturously.

As the night grew cooler, the Cardinal arose and walked slowly back and forth in the shadows. Just before the close of the playing, he came to each one of us in turn and said a few words of parting; words which in his voice spoke hope, bestowed a blessing, expressed farewell. Then as we continued listening to the carillon's majestic music but with our eyes fixed upon him, he took his way quietly down a path leading toward the palace. And, though his tall form soon to us was lost in the darkness, yet, his presence remained to our inner vision, radiantly alive.

XV

To Victor Hugo, awakened at night in Meehlin, a vision appeared which he put in verse exquisite in imagery and in native cadence. His poem in *Les*

Rayons et les ombres, bears the legend.
Ecrit sur la vitre d'une fenêtre flamande:

J'aime le carillon dans tes cités antiques,
O vieux pays gardien de tes mœurs domestiques,
Noble Flandre, où le nord se réchauffe engourdi
Au soleil de Castille et s'aceouple au midi!
Le carillon, c'est l'heure inattendue et folle,
Que l'œil croit voir, vêtue en danseuse espagnole,
Apparaître soudain par le trou vif et clair
Que ferait en s'ouvrant une porte de l'air;
Elle vient, secouant sur les toits léthargiques
Son tablier d'argent plein de notes magiques,
Réveillant sans pitié les dormeurs ennuyeux,
Sautant à petits pas comme un oiseau joyeux,
Vibrant, ainsi qu'un dard qui tremble dans la cible;
Par un frêle escalier de cristal invisible,
Effarée et dansante, elle descend des cieux;
Et l'esprit, ce veilleur fait d'oreilles et d'yeux
Tandis qu'elle va, vient, monte et descend encore,
Entend de marche en marche errer son pied sonore!

Translation always is inadequate and yet I venture thus to end my story:

I love the carillon in thine ancient towns,
O Flanders, guardian of a noble race,
Where the cold North, a glow of warmth has found,
Reflected from the sun of bright Castile.

The carillon with starry melodies
Adorns the unawaited midnight hour,
Till faint above, in shimmering azure fields,
Imagination sees the mystic gleam
Of form most like a Spanish dancing maid,
In raiment music-filled and silvery,
Which then, down-coming through the nearer air,
Appears a being, radiant and gay.
On glittering wing she sweeps o'er drowsy roofs,
And strewing wide her magic rippling notes,
Awakes without remorse earth's weary ones,
Now rising, falling, as a joyous bird,
Now quivering as a dart that strikes the targe,
Now touching the transparent crystal stair
That frail depends from heights Elysian,
Behold this spirit quick, this soul of sound,
This elf aerial from another sphere,
Bold, glad, extravagant of motion, free!

Anon she mounts, anon descends the skies,
Then step by step, with tinklings delicate,
In distance far, the vision fades away.

A silent space. Then Time on deep-toned bell,
With stroke on stroke, compelling, tranquil, slow,
Anew to man declares mortality.

135 Washington Avenue
Albany, N. Y.



THE NASHVILLE PARTHENON DURING THE CENTENNIAL CELEBRATION IN 1897 (Staff Structure.)

THE RECONSTRUCTION OF THE NASHVILLE PARTHENON

By GEORGE JULIAN ZOLNAY,
*President of the Arts Club,**

WHEN Phidias, the sculptor, Ictinus, the architect, and Pericles, the statesman, conceived and built the Athenian Parthenon they little thought that after a lapse of twenty-four hundred years a new people on a then undreamed of continent would, from the remnants of their creation, reconstruct that great masterpiece in a more enduring form than was theirs. But that is what takes place today at Nashville, Tenn., where the great temple of Athena is being rebuilt for the glory of art and the greater happiness of the people.

The history of this reconstruction goes back twenty-four years when Tennessee celebrated its hundredth anniversary of statehood by an International Exposition. To house the art exhibit Major E. C. Lewis, Director of the Exposition conceived the idea to tangibly bear out Nashville's claim of being the "Athens of the South," and built in temporary form what remains even today the only exact-to-the-inch replica of the Parthenon in the world; the so-called Parthenon at Regensburg being merely an adaptation of the great Athenian temple.

Although the measurements of the original Parthenon were strictly adhered to, the haste in which this temporary structure had to be built and the comparatively small amount of money available for the work, naturally left much to be desired in the execution of the delicate ornamentation and of the many of statues which had to be reconstructed from the inadequate drawings then in existence.

And yet the general effect of that cream colored staff structure with brilliant colors in the frieze and gables so over-shadowed all the other buildings that when the Exposition was over the people demanded its preservation and it became a shrine to the residents and visitors of Nashville.

It was only a few years, however, until the exterior began to lose its brilliancy, the plaster statues to disintegrate and the necessity of demolishing the building became apparent.

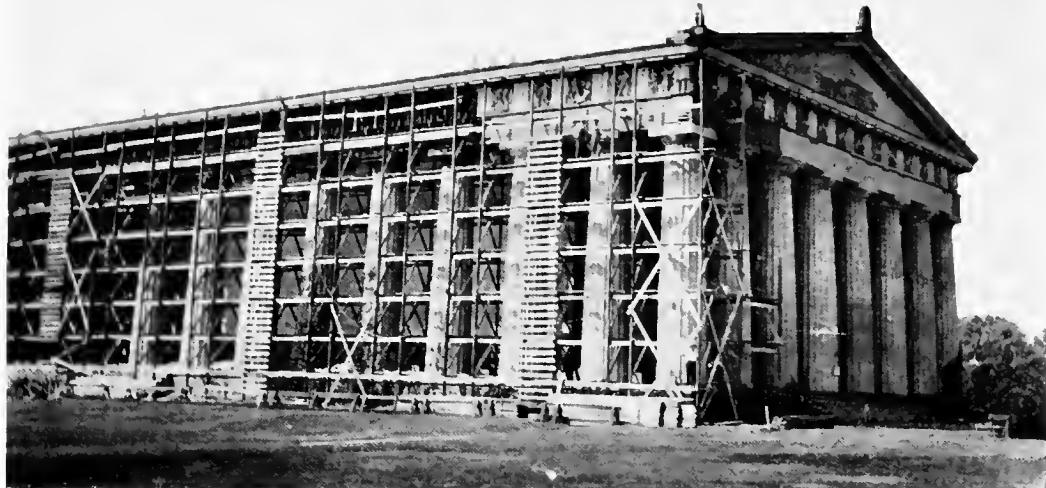
But the mysterious power of the masterpiece, even in its incomplete form, had cast its spell and the people demanded that it remain.

At great expense the necessary repairs were made and the entire structure was repainted which prolonged its life for the time being; but soon the ravages of time again threatened its existence and once more it had to be renovated.

Three years ago, however, when the disintegration had progressed to the point where some of the large statues of the pediments began to fall down, the building had to be closed for public safety, and the Board of Park Commissioners was at last confronted with the inevitable alternative of either demolishing or reconstructing it in permanent form.

By mental association with the original the first thought naturally centered upon marble; when it was calculated, however, that such an undertaking would run into millions, marble had to be discarded, particularly because of carving the two hundred odd statues

*Illustrated lecture given at the Club Dinner in honor of President Zolnay upon his return from Nashville, Oct. 7, 1920.



PRESENT CONDITION OF THE NASHVILLE PARTHENON.

and ornamentation of the frieze and gable.

Another draw-back which the use of marble presented was the color problem, for it is definitely established that in its original form the Parthenon was polychrome. To apply pigments to the surface of marble as was done by the Greeks, would be as impermanent as it was twenty-four hundred years ago, in fact, in the more severe climate of Nashville, with the inevitable smoke and gases of a modern city, the coloring would have to be renewed every few years at a cost which the Park Commissioners did not wish to saddle on the people in perpetuity.

There remained, therefore, the inexpensive concrete used by the Romans which has stayed intact for two thousand years, thus obviously considered the most durable as well as the least expensive material known. Moreover, since concrete can be cast into moulds very successfully it also does away with the great cost of carving the

statues and ornaments. But if concrete possesses all these material virtues it also has a number of serious drawbacks. First of all there is what is technically known as "lifeless appearance" due to its opaque nature. Stone and marble are more or less translucent and therefore reflect a certain amount of light which is what gives life and charm to all stone and marble buildings. Still, there being no other choice, concrete was decided upon as the only available material and the Park Board commissioned Mr. Russell E. Hart, a New York architect living in Nashville to make the necessary drawings and study the problem from every angle.

Mr. Hart, whose admirable training has made him an authority on classic architecture in general and the Parthenon in particular, enthusiastically entered into this work and after exhaustive investigations of the most modern methods of concrete construction finally recommended the method known as "Mosaic Surface" developed by John



OPENING THE MOULD OF THE CAPITALS.

Early of Washington, D. C., who was entrusted with that part of the work.

The essential difference between ordinary concrete and the mosaic method is that in the former the surface is brought about by the combination of cement and sand whereas in the latter it is composed of stone fragments. The modus operandi consists, roughly speaking, in carefully selecting stone of the desired color and translucency, crushing and screening it to a uniform size varying from one eighth to a quarter of an inch in diameter. These stone fragments, called aggregate, are then mixed with Portland cement and water and poured into the forms or trowelled as the case may be. Then instead of allowing the aggregate to remain covered by the cement as is the case with ordinary concrete, that surplus cement is removed with acids and brush until the stone fragments are exposed yet firmly cemented in the wall. This process at once gives the structure four cardinal virtues: it makes it

practically non-absorbent, permanent in color, gives it a texture on which the play of light is far more beautiful than it is on a smooth surface and finally it gives sufficient translucency to compare favorably with stone.

But even with this problem solved there still remained the great question of the red background of the metopes and gables, the blue of the triglyphs as agreed upon by the majority of authorities on Greek architecture. To merely apply pigments to the surface of these cement casts would have involved the same periodical expense of renewing the colors as it would have on marble. Thus once more the project seemed blocked.

About that time the writer was experimenting with the production of a durable material other than the costly stone and bronze, realizing that not until the sculptor's work can be successfully reproduced in less expensive yet durable materials will sculpture become a truly democratic art.

ART AND ARCHAEOLOGY

The result of these experiments was a synthetic stone, which not only "poured," but can be made of any color. And when through the columns of the press this matter came to the attention of the Nashville Park Commissioners and their investigation proved that at last a satisfactory solution of the problem had been found, the writer was commissioned to reconstruct the figures of the great temple and then reproduce them in this artificial stone. The task of reconstructing these figures may well be approached with reverence; not only because of its magnitude but also because of the responsibility assumed by the sculptor in the translating to posterity a truthful representation of the creations of these masters of the past. Thanks to the camera, however, the present day facilities for a correct interpretation of these works are infinitely better than they were twenty-three years ago when the only material at our disposal were unsatisfactory wood cuts made from the Elgin marbles in the British Museum. Now with photographs of every fragment preserved in the great museums of the world and of what remains standing on the Acropolis these reconstructions are no longer a matter of guess work but one of logical deduction even in cases where the greater part of the figures has disappeared.

The original ninety-two metopes of the frieze in which the legendary battles between the centaurs and lapithae are represented in high relief, have been so injured in the course of time that only about one third can be restored to their original form; of the other two thirds nothing remains but bare slabs with insufficient traces to even attempt reconstruction. It is very fortunate,

however, that among the thirty-two remaining metopes about a dozen are so well preserved that they remain a perfect guide in the restoration of those even seriously damaged.

It is the intention of the Park Board to preserve these reconstructed models for the benefit of those who wish to study them at close range, for it must be remembered that when set in place they will be fifty feet from the ground.

The necessarily careful study of these remnants have convinced the writer that while Phidias did supervise the work in general, none of the exterior sculpture is his own individual work. Not only is the treatment and character of the metopes entirely different from that of the pediment groups representing the contest between Athena and Poseidon over the fields of Attica, but also both are so unlike the Athenian frieze that they could not be the work of the same man. This frieze five hundred and twenty feet long by three feet four inches high, set on the exterior walk of the cella is unquestionably the highest example of that most difficult form of sculpture, the relief. It is indeed the work of a great genius such as Phidias must have been and the only sculpture of the Parthenon preserved in its entirety and almost intact.

On the other hand some of the metopes are veritable masterpieces whereas others are of rather inferior quality, which justifies the assumption that they are the work of several sculptors of varying degrees of ability.

As for the pediment groups the uniformity of treatment points to their being the work of one man of extraordinary ability. The nudes reveal an almost incomparable knowledge of the human body and the draperies, next to the famous Victory of Samothrace, are



REPRODUCTIONS OF METOPES FOR THE NASHVILLE PARTHENON.
George Julian Zolnay, Sculptor.

ART AND ARCHAEOLOGY

perhaps the most perfect example of treatment and technique of all times. To what extent the Greek sculptor carried the execution of his work is well illustrated in these pediment groups where even the backs of the figures are carefully finished, even though they lean against the wall so that under no circumstances could these backs be seen. While such seemingly useless expenditure of time and energy appears utterly absurd to the modern mind, to the Greek who slighted nothing it was a matter of course and must have had its share in developing that astounding perfection found in the Greek work.

While most of the theories and principles established by architects and archaeologists find their confirmation in this work, there are some which must be discarded when put to the acid test of actual reconstruction, and this sifting of accumulated hypotheses and speculations cannot fail to prove beneficial in the long run.

That the architectural and artistic principles of the Parthenon were primarily an intellectual triumph of symmetry, balance and mathematical interrelation of parts is self-evident, but it might be profitably stated that while the unification of these principles was due to a sense of beauty such as no other race has displayed before or since, the emotional element was rather negligible compared with the reasoning power of the Greek.

If the long horizontal lines were curved upwards it was to prevent the appearance of "sagging" for the same optical reason that the columns were not equidistant, those near the corner being nearer together and inclined toward the center which gave the appearance of greater strength. For similar reasons outside mouldings were

different from those in the diffused light of the interior, all of which can be summed up in what is so aptly expressed by "fitness of things" which is the fundamental basis of all good art. The same superior qualities are evidenced in their technical skill so well illustrated in the handling of the forty-six columns. These colossal supports of the entablature measuring over six feet in diameter at the base and thirty-four feet high were built of nine superimposed sections technically called drums and were so closely fitted together that even today the joints are barely visible.

The mooted question as to how the original roof might have been constructed is entirely eliminated in this work, since the demands which will eventually be made on this structure require a definite treatment of its covering. While the reconstruction of the interior is not included in the present plans, it is certain that the ultimate destination of the building will be that of housing the Art Museum which will eventually result from the efforts of the Nashville Art Association. Therefore the first consideration is that of having the best possible light which will be obtained by a flat sky-light following the slope of the roof, the ground glass ceiling below which will create an air chamber for the regulation of the temperature. The rest of the roof will be covered with light asbestos tiles to harmonize with the rest of the structure.

Whether the original Parthenon had an open roof or whether there was some structural arrangement with side lights masked by the cornice has never been definitely established. Certain it is that unless the roof was open which is quite doubtful, there was not much

ART AND ARCHAEOLOGY

light in the interior which would be in perfect keeping with the fact that, like all pagan temples, the Parthenon was not designed to hold a congregation as does the Christian church, but was essentially the abode of the Deity, a mysterious shrine in front of which the people worshipped.

At the rate at which the work has been progressing the exterior of the building will probably be completed in the fall of 1922 and will stand forth as a monument to man's innate craving for beauty which was the sole factor in this reconstruction. It will also be a demonstration of what adequate laws can do for a community.

When the Tennessee legislature created a Nashville Park Commission a few years ago, it gave it a form which so stimulated the highest instincts of good citizenship that it at once enlisted the interest of the very best element of the city; it made the position of a Park Commissioner one of such honor that it obtained the free services of five of its most prominent citizens whose only desire it is to serve their fellow man. Being a self-perpetuating body en-

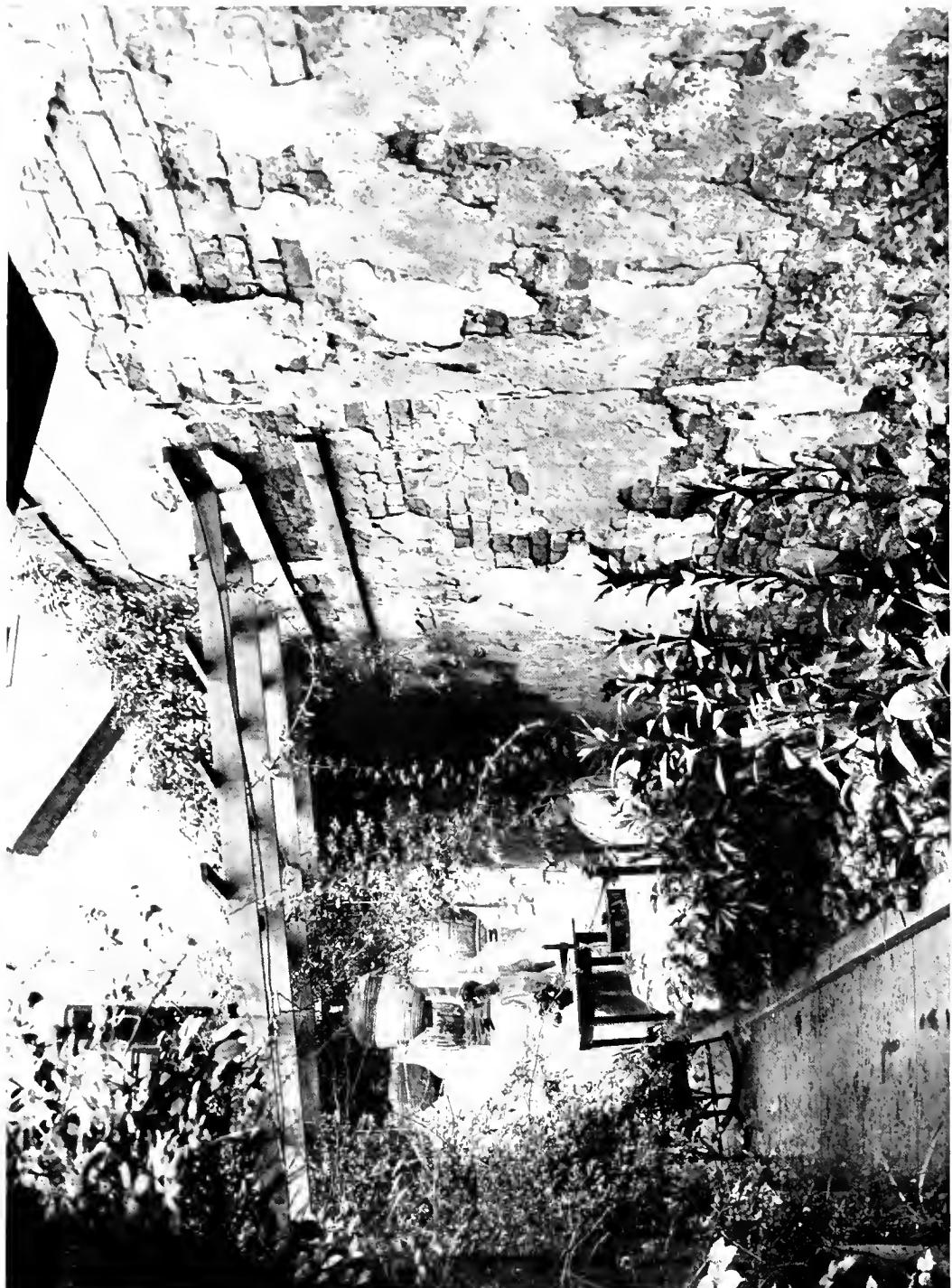
tirely independent of politics, these men can fill such vacancies as occur from time to time with men of their own calibre and thus insure the best interests of the community against any possible deterioration of its personnel. The law assigns to the commission a certain per cent of the city's revenues for the maintenance, extension and improvement of the city parks over which it has complete and absolute jurisdiction with discretionary power to expend these funds as they deem best.

No park commission differently constituted could have responded to the needs of the community as readily as it did when it decided to add to its former achievements this replica of man's highest creation in art; and, whatever the cost of this work will be it is money well spent for it is another step toward the realization of the fact that art is and must be part and parcel of our life, the most tangible expression of the human mind and cannot be separated from our intellectual existence.

Washington, D. C.

THE NASHVILLE PARTHENON “A POSSESSION FOREVER.”

When we build, let us think that we build forever. Let it not be for present delight nor for present use alone—let it be such work as our descendants will thank us for, and let us think as we lay stone on stone, that a time is to come when those stones will be held sacred because our hands have touched them, and that men will say as they look upon the labor and wrought substance of them: “See! This our fathers did for us!”—John Ruskin.



ARBOR OF THE ARTS CLUB GARDEN

Courtesy of Klinedinst Studio.
This Arbor, with its century-old wall, the mellowing hand of time has beautified beyond artist's skill. The crumbling age-tinted stucco revealing the red bricks, and the clinging vines form a picture of alluring beauty. The lighting effects at evening performances given by the Summer Amusements Committee, Mrs. William James Monroe, Chairman, have still further added to the enchantment.

THE HOME OF THE ARTS CLUB OF WASHINGTON

By SUSAN HUNTER WALKER

WHEREIN lies the charm of the Arts Club of Washington? Why is it its members are not as a whole enthusiastic when the question of removal to larger quarters is broached? What alluring quality does the Club possess which makes its guests happy to receive repeated invitations to its affairs? These are oft-repeated questions.

The home of the Arts Club, situated as it is a bit too far west of the heart of the Capital to be wholly convenient, and too far south to claim connection with the region of fashion, and by no means adequate as to dimensions, yet holds a charm so irresistible to its members that they are loath to consider its relinquishment and are more likely to follow the scheme which favors the extension of the building over its own ground space, thereby providing adequate room for its growing needs, than give up the club home of five years of happy occupancy.

It is not alone the history of more than ordinary intrinsic interest adhering to the picturesque home of the Arts Club of Washington which holds the allegiance of its members, nor can it truthfully be said to be its entire convenience, for the latter is at times conspicuous by its absence. But there is a charm which holds the club where it is, and which most of its members fear that any change of residence might break. It is the atmosphere of the Arts Club which endears it to its members—the invisible, intangible spirit of goodwill, of gracious fellowship, of stimulus to the spirit through the high and fine things expressed there that have fed the mind

and soul, with the not-to-be-forgotten flow of philosophy and humor that has coursed freely round its well-spread tables. These are some of the things which have become a part of its atmosphere and bind it with bonds of firmest loyalty to its members.

The tall, handsome Georgian house at 2017 I Street, which is the home of the Arts Club of Washington, has the good fortune to be a genuine home of the spacious and gracious type of Colonial days. Its lunette-topped, knockered, blue-green door offers its first pleasing note, while the wide entrance hall with fluted arch relieving the bare length and the mahogany-railed staircase carry on the favorable impression. The reception room and the dining room on the right, these also divided by a wide arch, continue the idea of old-time dignity accompanied by hospitality, the cheerful open fireplace in both, the well-chosen pictures, the old English mahogany, the flowers always in evidence, further enhancing the atmosphere of leisurely dignity.

These main first floor rooms are for the reception of members and guests, for the regular formal dinners given every Thursday for members and their guests, when the two rooms thrown into one are filled to overflowing and when an announced program is always part of the function; for the less formal Tuesday and Saturday dinners with their accompaniment of spontaneous wit and wisdom; for the comfortable little Sunday suppers that may be ordered a few hours ahead; for luncheons and for afternoon teas of large and small



A SUMMER EVENING IN THE GARDEN

dimensions of any and every day. Back of these dignified first floor rooms is the Arts Club grill room, with a high, pipe-flanked chimneypiece, a big crafts table with benches on either side, curiously decorated walls, all suggestive of intimacy, good cheer and much tobacco smoke.

Two large communicating rooms occupy most of the space of the second floor of the home of the Arts Club of Washington. It is in these that the club's many art exhibitions are presented and in which are given its musicales and other set forms of entertainment; its famous talks on every variety of subject touching art in any form, and where on days of especial festivity the club members hold high carnival. Studios available to artists, and other rooms, fill the third floor, and the fourth floor rooms are occupied by part of the resident staff.

One of the chief prides of the Arts Club of Washington is its garden. This garden contains a long stretch of grass bordered on one side by a vine-covered pergola and on the other by a high green-draped fence, with shrubs, roses, old-fashioned flowers and ferns planted wherever carefully tending hands might place them, but so that they do not interfere with the groups of tables and chairs which must be set there throughout the summer, for the garden is used for dinners, teas and other forms of entertainment on every possible occasion. These grounds are lighted at night by a clear, electric moon which shines down from the top of the house, and is so fitted that it can be made to throw adjusted lights on the movable stage, which is a part of its equipment.

The history of the Arts Club house is notable. Among its early owners and tenants were many famous men, among



MUSIC ROOM OF THE ARTS CLUB

them, James Maccubin Lingan, a revolutionary officer and friend of George Washington; General Uriah Forrest, aide to General Washington; Benjamin Stoddert, first Secretary of the Navy; Robert Morris, financier of the Revolution; and, most distinguished of all, James Monroe, who owned and occupied the mansion while Secretary of State and who also bequeathed to it further distinction by using it as the Executive Mansion between the time of his inauguration in March, 1817, and his departure on a tour of the then United States in June of the same year, while the White House was in the hands of workmen.

A still later distinguished line of tenants included: the Right Honorable Stratford Canning, Envoy Extraordinary and Minister Plenipotentiary from Great Britain; Baron de Mareschal, Envoy Extraordinary and Minister Plenipotentiary from Austria; United States Senator Charles Francis Adams, of Massachusetts, son of John Quincy Adams and father of Henry Adams, the historian; General Silas Casey; Virgil Maxey, Solicitor of the Treasury, and Professor Cleveland Abbe, founder of the United States Weather Bureau, from whose heirs the Arts Club of Washington purchased the property which is now its home.



ACTIVITIES OF THE ARTS CLUB OF WASHINGTON

Prologue.

The Arts Club of Washington was organized April 7, 1916, at a meeting of Washington artists held in the studio of Mr. H. K. Bush-Brown, 1736 G Street N. W. The Constitution and By-Laws were adopted and officers and a board of governors were elected for the ensuing year, as published in the Arts Club Booklet of 1916-17. It was voted to secure, if possible, a colonial house for the home of the Club. For this purpose the President named a special committee, who were so fortunate as to secure the old Monroe residence on I Street, just described.

From the proceeds of a sale of pictures, statuary and books generously donated by members and friends, the house was renovated and furnished so that it became a most congenial home for the Club. Also the neglected back yard was transformed into an attractive garden. Owing to the attractiveness of its new home and the interesting features provided for its gatherings, the Club grew within the course of the first year from less than fifty to more than four hundred members. The work of the Club is now well under way, its activities guided by competent committees, its bulletins and announcements telling their own story. Mr. Henry K. Bush-Brown, the first President, was reelected annually until April, 1920, when he was succeeded by Mr. George Julian Zolnay, who is now serving his second term.

The art of right living is the one great fine art. The application of what is finest and best in art to our daily life is an essential element of culture. Human happiness depends not on bread alone, but on the satisfaction of spiritual hunger by the pursuit of arts and letters. These contribute both to the right enjoyment of business and the true employment of leisure. All the arts which pertain to humanity have a certain common bond, and are held together by an intimate relationship.

Such ideals have inspired the Arts Club in the four years of its history. It has presented to its members and guests the work of architects, sculptors, painters, musicians, dramatists, poets and writers. By these activities it has sought to demonstrate that art is not for the few but for the many; not for the pleasure of the moment, but for the joy of every-day life; not merely for recreation, but also for one's daily pursuits.

One great advantage which the Arts Club offers is the promotion of intercourse between artists, art lovers and laymen, the effect of which is the cultivation of the aesthetic sense and the enhancement of the joy of living. Another advantage is the furnishing of a forum where each may contribute the best in himself for the welfare of others. It strives to fill the waste places of life with joy and mutual helpfulness, that more people may direct their pursuit of happiness to its best fulfillment. The Club is in fact the true home of art where a welcome awaits kindred spirits who seek association with their fellows in the pursuit of the True and the Beautiful.

The Club attains these ends by frequent gatherings in its halls and in its garden, through the medium of exhibitions and lectures and concerts, and in receptions to distinguished guests. It offers its facilities to all organizations which seek to promote the arts and the humanities, and aspires to become the national center for the development of the Nation's Capital, and the higher life of the country.

MITCHELL CARROLL.

Ideals of the Arts Club.

The ideals of the Arts Club may, perhaps, be fairly summarized as follows:

1. To secure a constant inflow of fruitful entertainment, of specialized knowledge, and of artistic inspiration from without the Club;
2. To stimulate all worthy forms of art-expression and productivity within it;
3. To encourage good-fellowship, and to promote a spirit of friendly cooperation and generous rivalry among its members, and,
4. To extend a sympathetic, helpful and energizing influence wherever and whenever such seems needed for the public good.



BOARD OF GOVERNORS

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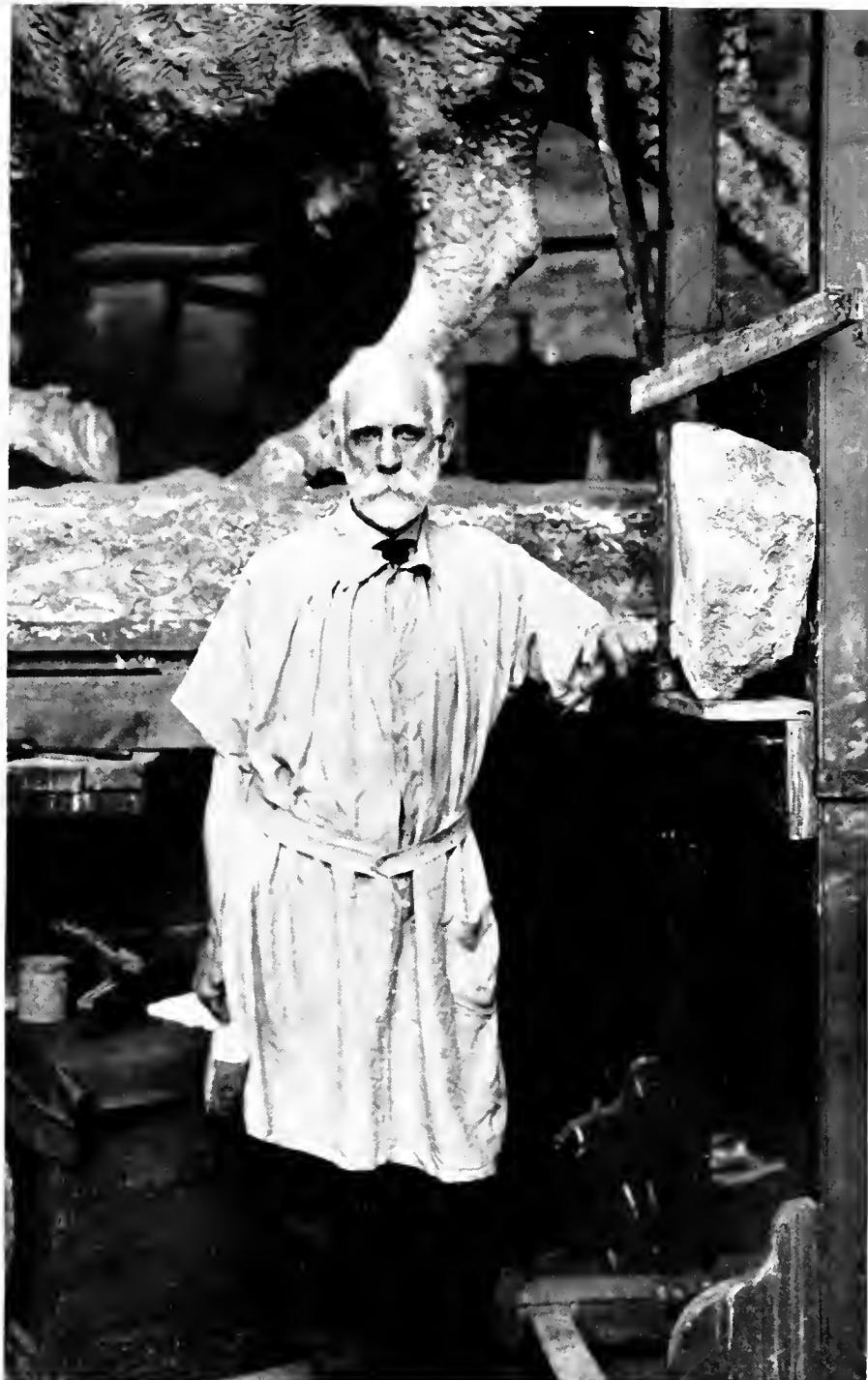
From left to right: Neuhauser, Treasurer; Deming, Chairman House Committee; Carroll, Vice-President; Dawson, Recording Secretary; Zolnay, President; Safford, Corresponding Secretary; Bush-Brown, former President; Akers, Mahoney. Absent: Mrs. Charles Fairfax and E. W. Donn.

These ideals have been largely realized. But, it having become evident that they could not be achieved in their entirety save through a broader extension, a nicer adjustment, and a more zealous and widespread participation in the Club's activities, certain changes, especially designed to attain these ends, have recently been introduced therein.

Amongst these may be mentioned a new committee, called, for lack of a better name, the Committee on Hospitality and Cooperation. Its minor purpose is to be a social one; its major and essential function is the making of a survey of the club-membership, and wherever the willingness and capacity to serve the Club in any way are discovered, to provide outlet and opportunity therefor. Its work will be intensive in character—to invigorate the whole organization by causing each member to become as interested, as active and as useful a unit therein as is possible.

The field to be tilled by the newly-created Civic Committee, lies not within, but without the Club. Its membership includes representatives of all the arts, and it is intended that it shall concern itself with every phase of art that touches the life of the citizen, primarily of Washington, and secondly of the nation. It has already obtained decisive results in matters of this kind; and it is expected that as a leader among other organizations interested generally in civic welfare, it will become a power in the community, and will thus be enabled to create and sway a large and influential body of public opinion, with an ultimate improvement in public taste and enhancement of civic beauty. Some twelve or fifteen members of this Committee, accustomed to public speaking, constitute a Free Lecture Bureau, which is prepared to supply local organizations with addresses, illustrated by slides, upon various subjects of art interest.

Lastly, the Art Forums, inaugurated in February 1921, have for their principal object, like the Committee on Cooperation, developmental work within the club-membership. They have been held weekly for the free discussion of selected subjects dealing with varied forms of art-expression. Their success has been unqualified; attendance upon them has steadily increased, and, what is of even greater importance, the number of active participants in the discussions carried on has grown appreciably larger. A list of some of the questions mooted may not be out of place here. These were: What is beauty? The psychology of the aesthetic judgment. The spirit of revolt in modern literature. The American school of art. How to judge architecture. Why is music? How to appreciate classic sculpture. What is the viewpoint of modern art? How to build and judge a play. Etc.



HENRY K. BUSH-BROWN IN HIS STUDIO

(C. Harris Ewing)

First President of the Arts Club (1916-1920)

Studied art at National Academy of Design, pupil of Henry Kirke Brown, studied art in Paris and Italy, 1886-9. Prominent works: Equestrian statues Gen. G. G. Meade and Gen. John F. Reynolds, Gettysburg, Pa.; statues Justitian, Appellate Court, New York; Indian Buffalo Hunt, Chicago Exposition, 1893; group representing Truth, Buffalo Exposition, 1901; memorial tablet Relief, Union League Club, Philadelphia, decorative figures, Hall of Records, New York; equestrian statue Gen. Antony Wayne for Valley Forge, Pa., memorial arch, Stony Point, N. Y., memorial fountain, Hudson, N. Y., Gray reserve statue, Union League Club, Philadelphia; Mary Jemison statue, Letchworth Park, N. Y.; the Spirit of '61, Philadelphia; the Lincoln Memorial, Gettysburg; Union Soldiers Monument, Charlestown, West Virginia; equestrian statue, Gen. John Sedgwick, Gettysburg, etc.

ART AND ARCHAEOLOGY

This brief survey of the ideals and more recent activities of the Arts Club of Washington is published here in the hope that it may contain suggestions helpful to kindred organizations elsewhere, and may elicit from them suggestions likely to be of aid to us.

GEORGE W. JOHNSTON.

Exhibitions at the Arts Club.

With a record of fifty-five Exhibitions, in addition to several hundred concerts, recitals, lectures, dramatic performances, etc., all within the five years of its existence, the Arts Club of Washington may well be reckoned as one of the most active art associations in the country.

This large number of exhibitions was made possible by eliminating the large annual and periodical shows in favor of small, specialized exhibits of about one month duration and following each other at a few days interval. It is this new exhibition policy which has enabled the Club to give Washington an extraordinary variety of carefully selected works of virtually every branch of Art, in keeping with the principles on which the Club was founded and will be made the center and rallying point of every art manifestation, be it painting, sculpture, architecture, music, drama, literature and the arts and crafts in every form.

Of these 55 exhibitions, nine were oils, largely one-man shows in which the tendency and temperament of the individual artist is always brought out more forcibly than it is possible with mixed exhibitions. Among the group displays the lithographs of the Sennefelder Club of London, England, the wood block prints by the Provincetown Artists and a series of drawings by the Handicraft Guild were of particular interest, not only because of their very high quality but because they gave a most comprehensive view of the range and possibilities of these special mediums. These exhibitions were arranged by the Art Committee, Miss Perric, Chairman.

A retrospective exhibition of works by the late Hopkinson Smith proved that the art of that versatile veteran has lost nothing of its appeal to the general public as well as to the discriminating connoisseur; the Club was fortunate enough to acquire for its permanent collection one of his choicest works in black and white.

A large collection of Cartoons, and exhibition of textiles and batiks, one of American and one of foreign war posters, a group exhibit by ten Sculptors of Baltimore, one by ten Washington Architects, etc, show the wide range covered by these Arts Club exhibitions and as it has been made a fixed policy to give every school and tendency an equal opportunity, provided the works come up to a recognized standard of excellence, it can legitimately be assumed that the Arts Club of Washington will soon be a recognized center of our national art expression.

GEORGE JULIAN ZOLNAY.

Tuesdays and Thursdays at the Arts Club.

In the history of the Arts Club of Washington, Thursday defied the calendar and preceded Tuesday, for the first established function was the Thursday dinner. No *Thesaurus* affords a word that adequately describes this particular feature of the Arts Club life. It has maintained its popularity with the growth of the membership, and, since the walls of the dining rooms, despite the ingenuity of the House Committee, refuse to become elastic, every week many members are unable to secure coveted places. As Carlyle said of Burns's poetry, there must be some rare excellence to account for this popularity. What is that excellence?

It may be explained in part by the setting. Although even the most partial soul admits the need of new wall-coverings and paint, its charm is felt by everyone. From the little brass knocker on the wide entrance door, with its fan-light above radiating hospitality, to the tiniest fireplace in the topmost dormer room, the spell of the old house is upon us.

This may lend a glamor to the food, which the mundane mind inevitably associates with the word "dinner." All that need be said on this score is that it is always abundant, cooked to the taste, and served at just the right tempo to make possible pleasant and stimulating conversation with the worthwhile people who are sure to be found at every one of the small, compactly placed tables, as well as among the guests of honor at the larger table. Here the host and hostess of the evening preside and a greater degree of formality is observable in the matter of dress. At other tables the visitor may note a wide diversity in the dress of the women, and the dress of the men is equally in accordance with individual preference. Whether this is to be considered one of the



GEORGE JULIAN ZOLNAY IN HIS STUDIO

President of the Arts Club (1920—)

© Harris Ewing

Honor graduate Royal Art Institute, Bucharest and Imperial Academy of Fine Arts, Vienna, 1890; lived in New York 1902-03; removed to St. Louis, 1903, in charge of sculpture, Art Department, World's Fair, and instructor St. Louis School of Fine Arts, Washington University, (1903-1909); has lived in Washington since 1910. Principal works abroad: Vienna, St. Poelten, Bucharest and Budapest; in America: E. A. Poe and Tympanum, University of Virginia; Jefferson Davis, Hayes and Winnie Davis memorials, Richmond; Gen. McLaws and Gen. Barton monuments, Savannah; Duncan Jacobs memorial, Louisville; groups in U. S. Courthouse, San Francisco; Pierre Lacoste monument, Colossal Lions, University City Gates and Confederate monument, St. Louis; Sam Davis and Confederate Soldiers monuments, Nashville; Education, frieze on new Central High School, Washington; statue of Sequoia, Statuary Hall, etc. Portrait Busts: Francis Joseph, Victor Hugo, Stonewall Jackson, Fitz Hugh Lee, etc. In charge reconstruction Parthenon Sculptures, Nashville Parthenon.

ART AND ARCHAEOLOGY

special virtues of our club life or not is a question of personal judgment, but certain it is that this liberty of choice leaves the mind of a guest unburdened by the eternal problem of clothes. In this as in other respects, simplicity is the keynote of all Arts Club functions.

The real significance of the Thursday dinners, however, is to be found neither in the setting nor in the lack of uncomfortable formality, but in the program offered for the evening. In the early days of the club, it began with the coffee and cigars, and the talks were more in the nature of after-dinner speeches. But this custom was discontinued during the War when the servant question became acute, and now we adjourn to the music room and the adjoining library for the program.

A survey of the *Bulletins* for the past year will disclose a great variety in the character of these popular evenings. They range from dignified occasions graced by the presence of a prince and princess, members of the diplomatic corps and other foreigners of distinction, public officials, army officers, and representatives of practically all the arts, to now-and-then merry-makings that suggest the nonsensical refrain of an Elizabethan song.

A few concrete illustrations of the themes and speakers for the year beginning in April 1920 may not be amiss. Some of the most interesting were the following: *Artistic Photography* by Dr. William Radford of the British Embassy; *The Experience in London of a U. S. Scientific Attaché*, by Henry A. Bumstead, Chairman of the National Research Council; *The City of the Violet Crown*, by Dr. Mitchell Carroll; *The Lure of the South Seas* by Dr. L. A. Bauer of the Carnegie Institution; *Child Welfare Work in Paris* by Dr. William J. French; *Modern English Poetry* by Dr. Charles Edward Russell; *France in Town and Country* by Mr. Frederick E. Partington; *The Arts of China* by Dr. Paul Reinsch; *The American Army on the Rhine* by Colonel Irving S. Hunt; a sparkling after-dinner speech by the Princess Bibesco, formerly Miss Asquith, wife of Prince Bibesco, the new Roumanian Minister. Such a fragmentary list does not do justice to the excellent work of the Entertainment Committee, Dr. Mitchell Carroll, *Chairman*, nor to the speakers themselves, for mere names, even when a list is complete, lack the vital essence of personality.

Two of the Thursday evening frolics deserve more than a passing word. One of these was marked by the appearance, in counterfeit presentment, of the Prince of Monaco, Einstein, and Madame Curie, their hair, masks, and costumes beggarly description. The actors were distinguished for their supreme display of self-sacrifice, as the masks necessitated total abstinence from food during the entire dinner.

In the late spring and summer the Thursday dinners, in fact most of the club functions, are held in the garden, when the weather-man is kindly disposed. The first out-of-door affair this year was in May, a beach-combers' dinner. The tables were arranged in the shape of a ship's prow. Appropriate costumes, lanterns, and candles set in cork floats lent a rough picturesqueness to the scene. The dinner was of the variety familiarly known as a shore-dinner. A ship's bell heralded the speakers. This was one of the merriest and most unique of the season's events.

But there is no more charming feature of club life than the garden dinners when the carnival spirit is in abeyance and the members and guests, in quieter mood, enjoy the beauty of the little garden and the old walls, illuminated by the ready-to-serve moon, an electric substitute for the genuine article, perched so high that the illusion is very satisfying.

The Tuesday Fortnightly Salon has become almost as famous as the Thursday dinner. The talks by eminent men and women during the past year have been many. It was on one of these Tuesday evenings in March that the club was presented by the Japanese Embassy with a valuable set of books containing Japanese prints. An attaché of the embassy, acting for the Japanese Ambassador, made the presentation speech, following an illustrated lecture on "The Arts of Japan" by Dr. W. E. Safford. Another evening was devoted to the Arts of Bohemia, when the Czecho-Slovak Minister, Mr. Stepanek, gave us moving pictures of Prague and other cities, and delighted us with the rendition of many Czecho-Slovak folk-songs.

Within the year the Entertainment Committee has provided interesting programs for the remaining Tuesdays of each month. Music, the drama, poetry, the short-story, and subjects of national and international appeal have furnished material for the discussions.

The Tuesday dinners were instituted last autumn for the accommodation of members and their guests who wished to attend the evening's entertainment. These are not so largely patronized as the Thursday dinners, but some of those who have formed the Tuesday habit find them even more delightful.

ART AND ARCHAEOLOGY

The Arts Club of Washington is not a rich club—far from it. Our guest rooms lack elegance and perhaps certain necessary comforts, but out-of-town guests and non-resident members accustomed to more luxurious clubs and more elaborate feasts than our Thursday dinners are usually enthusiastic in their praise, and depart reluctantly. Such unbiased commendation should convince any who need convincing that the Arts Club has an atmosphere all its own:

We feel it as we enter at the door,
And tread the wide boards of the ancient floor,
And add our footsteps to the peopled stair—
Above, below, we breathe it everywhere.

CLEM IRWIN ORR.

The Arts Club Players.

From the beginning the Arts Club has been interested in and its home has been the scene of dramatic performances, by members of the Club. Regarding the drama as one of the fine arts, it has been sought to cultivate expression on this plane, by readings and staged plays, with increasing success. At first only occasional short plays were given, in the parlors and when the season was suitable in the garden of the Club. A committee was placed in charge of such efforts and during the Club year 1918-19 several excellent renditions were achieved. It was not until the season of 1919-20, however, that the development reached the point of systematic dramatic productions. A group of talented performers, most of them members of the Club, was organized into a company known as the "Arts Club Players" and under the direction of C. W. O'Connor and Dr. George W. Johnston, several artistic productions were given, mainly in the little theater in the Post Office Department building, and also in some of the public schools.

It was finally concluded that the Arts Club should present its dramatic productions within the Club premises, similarly to its art exhibits, its lectures, its musicales and its other activities. The practical obstacles to such a procedure were difficult, inasmuch as the Club has no auditorium and it was necessary to use the parlors as the setting for the plays. To adjust to this condition plays were chosen that could be given in such circumstances, at first without scenery or background, and on the same level as the audience. With no curtain, no wings for entrances and exits, no accessories for proper lighting, a series of programs was produced during the season of 1920-21 that proved to be interesting to the members, who on these occasions, with their guests, completely filled the rooms.

It is the hope of the Dramatic Committee to foster interest in the literary drama, to arouse a cooperative spirit on the part of the writer members to provide original plays, and to develop the latent dramatic talents of members so that "Arts Club plays" may eventually be wholly of Club production, in every particular. Plans are in contemplation for the development of a small practical stage in the parlors, which will permit a more effective presentation of the dramatic offerings. If in the course of time the Club equips itself with an auditorium, its dramatic productions may be given an adequate setting that will fully express the artistic talents of members, in the provision of scenery and stage equipment.

In the choice of plays care has been exercised to present representative drama, not of any particular school, but calculated to arouse the interest of all members, however variant their tastes. But many attractive plays have of necessity been rejected because of the limitations of space and the lack of scenic settings. In their offerings the "players" have been greatly aided by the sympathetic adjustment of the audiences to the conditions. When asked to consider the corner of the Club parlor as a bit of woods in Maine, for one of two plays on a double bill, and half an hour later to regard the same corner as a modern apartment, for the succeeding play, the members of the Club and their friends have readily accepted the suggestion. The intimacy of the performances, furthermore, has aided in the establishment of a cordial spirit of cooperation, which is one of the vital necessities of successful dramatic rendition.

It is felt that in this way the Arts Club is helping to keep alight a flame that has at times during the past few years of American stage decadence seemed to be flickering into extinction. The ideal of the "little theater" in which dramatic experiments can be tried with freedom and with abundant talent and proper setting inspires those who are working in the present difficulties to maintain the drama as one of the arts which the Club fosters.

G. A. LYON.

ART AND ARCHAEOLOGY

Musical Evenings at the Arts Club.

There was a time when the statement that Washington was not a musical city, and that her citizens had little or no appreciation of, or love for really good music carried with it some bit of truth.

That time, however, has passed and if one is to judge by the audiences that pack to the doors the largest of our theatres and concert halls at all the many high grade musical affairs during the season, including the series of concerts by three or four of the country's greatest orchestras, then Washington stands at the very head of the list in its appreciation of good music.

Certainly there is no other city of its size in this country where as many high grade musical affairs are given each season to capacity audiences as here in Washington. Visitors to the city invariably comment on this fact and especially the novelty of the time of day they are generally given, for probably 95% of these musical events begin at 4.45 in the afternoon, a time which gives the music loving government employees a chance to attend just after the close of office hours. Doubtless much of the change in musical appreciation has come through the presence in the city of the 80 or 90 thousand government employees permanently located here who are of an unusually high grade in their artistic likings. Their subscriptions to the many series of concerts year after year at high prices guarantees to the managers of such entertainments a very substantial backing.

As befitting its location in the nation's capital the Arts Club of Washington must continue to be in the future as it has been in the past, the very fountain head of things musical, not only of the city but of the nation as a whole.

As such, it offers to the musical and artistic people of this country a most attractive place in which to meet others with similar interests who, more and more are finding in the Capital City a most congenial and inspiring artistic environment.

Perhaps no single feature of the many attractions the Arts Club has offered during the past year, has given as much pleasure to the members and their invited guests as the series of concerts held in the club parlors every Sunday evening beginning November 7th, 1920 and ending May 29th, 1921.

During this period 30 recitals were presented by the Chairman of the Music Committee, Mrs. Charles W. Fairfax, whose wide acquaintance among musicians not only of Washington but throughout the entire East made it possible to offer programs of wide diversity as to their character as well as of unusually high grade.

One of the most interesting features of these Sunday evening musicales has been the fine opportunity it has given a number of ambitious young musicians from other cities to be heard by the very pick of Washington's musical circles. To this end the Music Committee of the Arts Club makes most sincere and earnest effort to discover and bring before its members these young musicians who through this splendid medium are thus enabled to get into close touch with musical people from all over the country.

WILL C. BARNES.

The Arts Club in Lighter Vein.

It must not be inferred from these pages that the Arts Club is given only to serious pursuits, and cultivates only the more conservative arts. In fact we know how to turn with amazing agility from grand opera to jazz, from Shakespeare to Amy Lowell, from Michael Angelo to Gauguin, especially in these hot summer months when the garden and the great out-doors beckon us. Thus the Club celebrated its fifth anniversary last April with a Carnival when the rooms were decorated to resemble the Latin quarter of Paris, and the members appeared in variegated costumes to celebrate in true carnival spirit the remarkable growth of a few short years.

Also the Arts Club Follies have become an annual event of the summer months, following a moonlight supper, on the hospitable lawn of Dr. and Mrs. Farrington in Chevy Chase.

Likewise the Summer Amusement Committee, Mrs. William James Monro, Chairman, has provided a series of Tuesday evening entertainments in the Garden, replete with dancing, song and jollity, with wit, wisdom and wickedness. Who can forget the pageant, "A Tribute to Beauty," with its rhythmic dances, the "Evening in a Persian Garden," the moving picture rehearsals, the shadowgraph shows, and other "Midsummer Night's Screams" that have added to the joy of life?

ERCTION OF A NATIONAL PEACE CARILLON

PROMOTED BY
THE CARILLON COMMITTEE OF THE ARTS CLUB.

An announcement of great interest to the city of Washington and to the country at large has just been made. The General Federation of Women's Clubs at its June meeting in Salt Lake City, unanimously and enthusiastically endorsed the report of a special committee approving the National Peace Carillon proposed by the Arts Club of Washington, and authorized the representatives of the Federation to join in the incorporation of the association to bring about the erection of the memorial.

This announcement means that the forty-seven thousand clubs and the two million five hundred thousand members of the General Federation of Women's Clubs will be active in the Carillon movement and that the Carillon will take on the character of a national woman's memorial to the valor of those who died defending the cause of liberty in the late war.

The Carillon Project had its inception at a meeting of the Arts Club of Washington nearly two years ago, when J. Marion Shull, the artist, read a paper on the subject. So much enthusiasm was aroused that it was immediately voted that the Arts Club undertake to bring about the erection of a Carillon in Washington.

The board of governors approved the plans and a special committee consisting of W. B. Westlake, Chairman, H. K. Bush-Brown, Capt. W. I. Chambers, U. S. N., E. H. Droop, Miss Mary A. Cryder, Miss Dick Root, Mrs. L. MacD. Sleeth, Col. J. F. Reynolds Landis, J. Marion Shull, Secretary, and Dr. Erwin F. Smith, Treasurer, was appointed to devise ways and means to carry out the plans.

The committee began a systematic propaganda to create interest throughout the United States. The Governors of all the states were communicated with and the majority of them expressed hearty approval. Through newspapers, magazines and music publications, wide publicity was secured. The National Music Dealers Association took up the question and approved the project. Many local organizations throughout the United States have had the matter presented to them and have also approved it.

Under the direction of the committee several lectures have been given in Washington by William Gorham Rice, an eminent writer and authority on the subject, and the entire board of directors of the Federation of Women's Clubs was the guest of the Arts Club at a dinner last October, at which the plan was proposed and discussed. A special committee of the Federation was appointed, which has since investigated the plans of the Arts Club thoroughly and has communicated with most of the state organizations of Women's Clubs and the proposal has been enthusiastically approved.

Immediate steps will be taken to make the necessary legal incorporation and the active work of preparing for the erection of memorial will be carried on vigorously.

Paul Cret, the eminent architect who designed the Pan American Building, has made the preliminary sketches for the tower and the finished design, which will soon be completed, is expected to be the most distinctive in the United States and one of the finest in the world. It will rise to a height exceeding three hundred feet and in its upper chambers will carry fifty-four bells with a combined weight of 154,000 pounds. These bells will be tuned chromatically so that music can be played upon them in any key and practically any composition that can be rendered upon the piano or organ can be played on the bells. Recent developments have perfected the tuning of bells scientifically to the fineness of a single vibration, so that the bells will be more harmoniously tuned than the strings of a piano.

Bell makers say the National Peace Carillon will be one of the wonders of the world; that the music will have a grandeur never before heard and that music lovers from all over the world will travel to Washington to hear the Carillon concerts just as in Europe it is common for thirty or forty thousand people to travel to Mechlin to hear Joseph Denyn, the world's greatest carillonneur, play upon his beloved bells in Saint Rombold's tower.

The site for the Carillon was selected by John Taylor of the great bell founders' firm of Taylor Bros., Loughborough, England, who recently visited Washington for that purpose. Preliminary steps to obtain the site have already been taken. It will require two years to make and tune the bells and it is hoped that the plan may be carried to completion as quickly as the actual work can be done.

W. B. WESTLAKE.

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—AT—

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—BY—

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An Illustrated Monthly Magazine

Published by THE ARCHAEOLOGICAL SOCIETY

OF WASHINGTON, AFFILIATED WITH THE

ARCHAEOLOGICAL INSTITUTE OF AMERICA.

ART AND ARCHAEOLOGY PRESS, Inc.

VOLUME XII

SEPTEMBER-OCTOBER, 1921

NUMBERS 3-4

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TERMS: \$5.00 a year in advance; single numbers, 50 cents. Instructions for renewal, discontinuance, or change of address should be sent two weeks before the date they are to go into effect.

All correspondence should be addressed and remittances made to ART AND ARCHAEOLOGY, the Octagon, Washington, D. C. Also manuscripts, photographs, material for notes and news, books for review, and exchanges, should be sent to this address.

Advertisements should be sent to S. W. Frankel, Advertising Manager, 786 Sixth Ave., New York, N. Y., the New York Office of ART AND ARCHAEOLOGY.

Entered at the Post Office at Washington, D. C., as second-class mail matter. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized September 7, 1918.
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Abraham Lincoln by Augustus Saint-Gaudens, in Lincoln Park, Chicago.

ART and ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XII

SEPTEMBER-OCTOBER, 1921

NUMBERS 3-4

CHICAGO AS AN ART CENTER

INTRODUCTION,—by GEORGE WILLIAM EGGERS,

Director of the Art Institute.

THE STORY of mankind is a story of migrations—some gradual and deliberate, some swift and violent; unopposed invasions and stern collisions, enterprises and escapes. The little crossed swords on a map of Europe show how men have clashed century after century on the same old battle-fields—and the grass grows greener in many a place because these mountains, those rivers, these valleys, those defiles have forced the travels of the human race into the same old pathways on the long road to the millennium.

The history of Chicago is the history of the world in miniature—it is a meeting place of Odysseys. Its earliest great figure is the prodigious traveler LaSalle, who is at once a myth with seven-league boots, a local hero, and an historic fact. The city's location is at the crossing of transcontinental trails by land and by water; it marked an important portage and was early a

thriving station for supplies, where packs were shifted from one shoulder to the other, so to speak, intelligence exchanged as to the outward trails, and a place of shelter found when war clouds came too low upon the landscape. This was—and this is—Chicago.

In the outward aspect the Chicago of today is simply an enlargement of the Chicago of the beginning of the nineteenth century. Its high walls still suggest the stockade of its old fort upon the flat broad plain. Its parks reiterate the unbroken levels of lake and prairie which surround it. Its grandeur is fundamentally the grandeur of horizontals. Its people are still peculiarly addicted to the habit of travel, and peculiarly free from provinciality. The trails of other days have been made smooth and straighter, and they have been shod with iron, but they bring in the explorers as of yore and lead forth the pioneers to the still

ART AND ARCHAEOLOGY

romantic, still not wholly tamed, "Great West." Chicago's past is vivid in its present.

And the city's past is richly picturesque both as history and as legend. It is a matter of historic record that on the day that its ill fated garrison passed from the fort to perish in Chicago's first great tragedy, it moved out to the music of the Dead March from Saul.

Chicago has its local genius as New York has Father Knickerbocker—but "Dad Dearborn" was an actual personage, and his portrait may be seen today in the Art Institute, painted by Gilbert Stuart. Almost on the very day that these words are before the reader's eyes Chicago will be celebrating the fiftieth anniversary of the Great Fire, and even this has its legend in the story of Mrs. O'Leary's cow that kicked over the lamp, now so much a part of Chicago's folk-lore that it deserves to be marked by a monument commemorating the site and episode. The World's Fair of 1893 seemed to have achieved a climax of beauty in its creation, but it was destined to have a final moment even more spectacular—for on a winter night soon after its close, its classic mass went up like ancient Troy "in one red roaring coal."

Thus runs the city's history, silhouetted against a background of flame and quest. The art which it has thus far produced is chiefly lyrical and narrative, but with the passing of time such material as this will have its epic, rubricated in the colors of fire and the blood of striving men.

Chicago has received the benefit of two cultural streams, one from New England on the route along the Great Lakes, the other by the Cumberland Trail, Braddock's old line of march, from Virginia. These two streams first mingled in Indiana and left in the history of American letters an illus-

trious group of names. Chicago was the nearest metropolis and here was found an objective and here was built up a literary and esthetic life whose impulse is still felt.

The city's outstanding esthetic achievement is the Chicago plan. To its twenty-five odd projects contemplated fifteen years ago when the plan was first made public, and which, it was vaguely said, "would require a century or so" for realization, this community has addressed itself with such energy that approximately half are completed.

The city's art life, and that of a great part of the country round, focuses in the Art Institute, where collections, exhibitions, schools, libraries, lecture courses, and meeting places for societies of artists and lovers of art, are under one ample rambling roof. From here too, is projected the extension work which carries the Art Institute into towns and cities everywhere on this continent. In general the tendency of art in Chicago has been one of health. Art has been seen in its relation to the life of the people. Its most characteristic works have been public works: its parks, its playgrounds, its recently established girdle of forest lands. Its first and largest beauty is democratic in its impulse.

Such, then, is the huge adolescent city, careless for the moment of its own ugliness but even in the midst of this, scheming, and indeed creating, a future of true splendor; unregardful today of the safety of its people, but developing beautiful forested spaces for the welfare of its unborn children; still with its face to the West, and clinging to the title "mid-western city," but slipping inevitably, for better or for worse, into the habits and manners of the East—as the slow invasion of cosmopolitanism, moving as the sun, overtakes it and envelopes it.

THE PLAN OF CHICAGO—ITS PURPOSE AND DEVELOPMENT

By CHARLES H. WACKER, *Chairman Chicago Plan Commission.*

THE Plan of Chicago is set forth in a book under that title, which was presented by The Commercial Club of Chicago to the City in 1909. This book is recognized as the best and most comprehensive book on City Planning ever published in the United States.

It was prepared by a corps of the best experts obtainable, under the direction of the late, lamented Daniel H. Burnham and Edward H. Bennett, the present City Planning expert, after a most thorough study of the physical conditions in Chicago and environs.

It is the basis of all the improvements contemplated in the City of Chicago in connection with the Chicago Plan. When this book was presented the Club requested that a Plan Commission be created by the City Council, which was done in 1909.

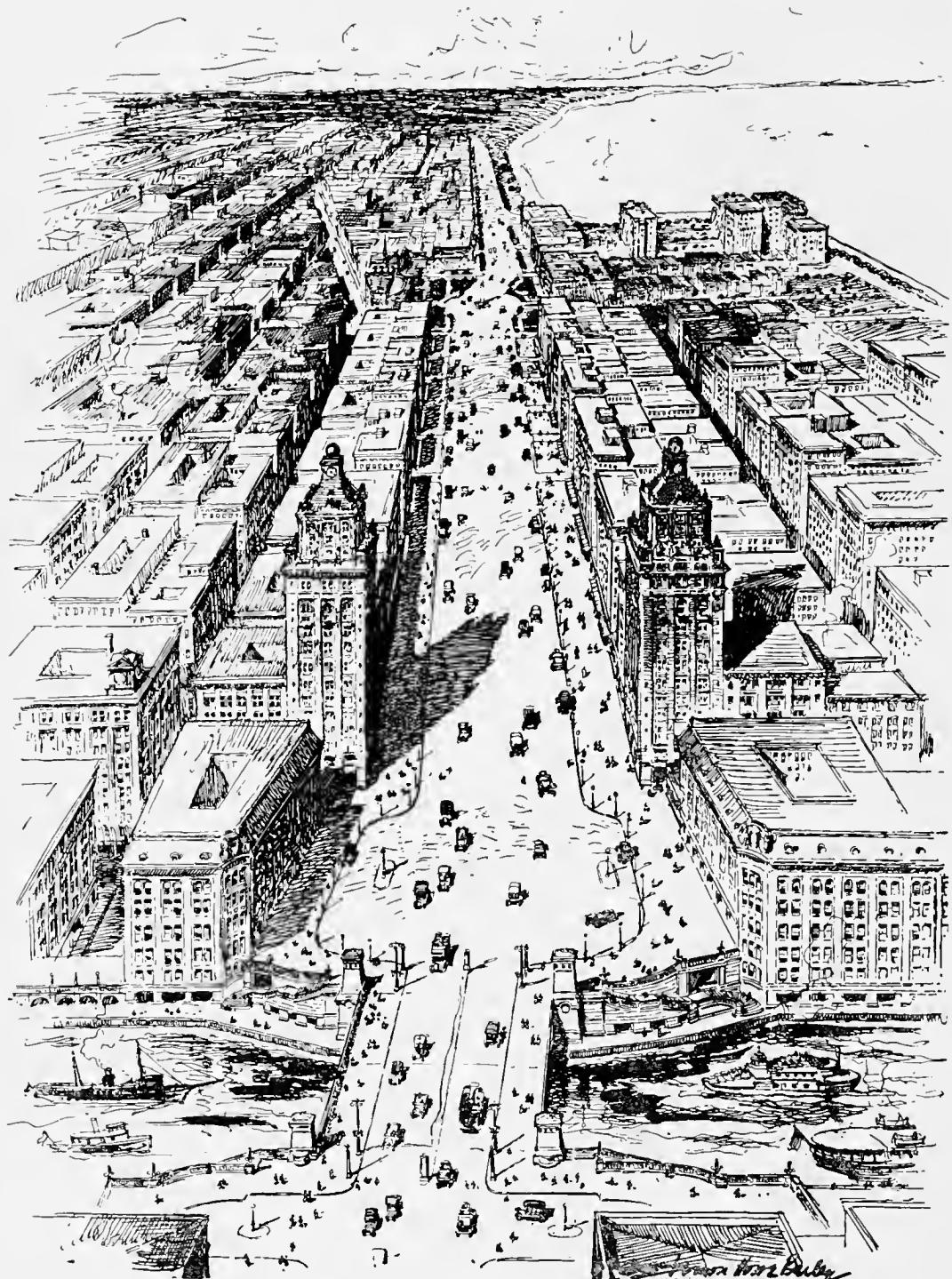
The goal which the creators of the Chicago Plan ever kept in mind is comprehensively set forth in the Plan book as follows:

"In creating the ideal arrangement, everyone who lives here is better accommodated in his business and his social activities. In bringing about better freight and passenger facilities, every merchant and manufacturer is helped. In establishing a complete park and parkway system, the life of the wage earner and of his family is made healthier and pleasanter; while the greater attractiveness thus produced keeps at home the people of means and taste, and acts as a magnet

to draw those who seek to live amid pleasing surroundings. The very beauty that attracts him who has money makes pleasant the life of those among whom he lives, while anchoring him and his wealth to the city. The prosperity aimed at is for all Chicago."

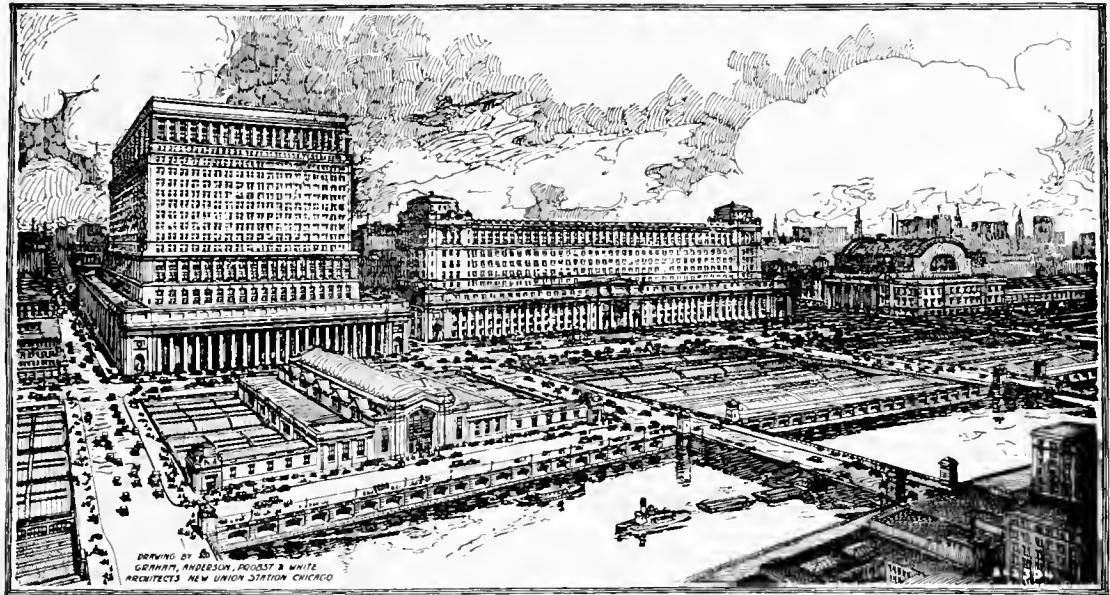
The Commercial Club of Chicago, a group of one hundred hard-headed successful business men, realized from the beginning that our city was an entity and that whatever was done would have to be done skilfully and completely and that the Plan of Chicago must stand for the improvement of living conditions on a large scale, for the reclaiming of our lake front for the use of the people, for increasing our park areas and public playgrounds, for creating additional bathing beaches and pleasure piers, for acquiring forest preserves, and for a scientific development of railway terminals, harbors, and waterways, and for the adequate development of street facilities connecting the different sections of the city.

The first necessary step for success in City Planning had been taken in presenting the Plan of Chicago to the City in definite form, carefully and scientifically worked out, covering the whole City and its environs as fully and as completely as the skill of the engineer and the architect could make it. The Plan was made definite with positive qualities; it became our ideal and we dared to recognize it and work for it. There is no question in the minds of the people of Chicago in regard to the sanity, wisdom, and ultimate suc-



Michigan Avenue Improvement.

This new north-and-south connection across the Chicago River gives Chicago a continuous boulevard drive extending for forty miles along the shore of Lake Michigan.



New Union Station under construction at Canal Street and Jackson Boulevard just west of Chicago River. The low building on the right is the present Chicago & Northwestern Depot and the central building occupies the recommended two block site for Chicago's new post office

cess of the Plan. Indefiniteness and incompleteness are the causes leading to the failure of City Planning in many cities in this country. Having established a right plan what was the next step?

The next step was the promotion of the Plan. In our country public opinion rules. Therefore, the promotional work is very important. How did we go about this? First of all, we enlisted the cooperation of the city government and then we began to sell the Plan to the City of Chicago. We inaugurated an educational and promotional campaign along the most scientific lines. We proved to our people that the Plan of Chicago is basically sound, that it is in the interest of the commercial and industrial future of our city and that its adoption and completion would benefit every citizen.

For the purpose of enlisting and establishing the interest of the citizens of tomorrow, we introduced in the

schools the City Planning Manual which is being used as a text by 30,000 Chicago school children every year. This also has a reflex influence upon the parents of these school children, who carry their enthusiasm and inspiration home with them.

Through a course of stereopticon lectures we have been able to reach every civic, commercial, improvement, fraternal, and religious organization in Chicago. These lectures have been so popular that it has kept us busy to meet all the requests which have come to us to speak on the Chicago Plan.

We have maintained from the beginning that the people must become enthusiastically devoted to their Plan; and that in doing so, doubt, suspicion, pessimism, and unjust criticism must be eliminated. Selfishness, always present and unavoidable, when public improvements are undertaken, must be routed. No private interest must be allowed to stand in the way of what is



Proposed new Illinois Central Terminal, Chicago, fronting upon Grant Park at Roosevelt Road, alongside New Field Museum and Stadium at entrance to new five mile park along the shore of Lake Michigan.

for the good of all the people. We always try to remember that the health, happiness, and general prosperity of the people are of far greater importance than the petty whims and bickerings of any class or the selfishness of any individual.

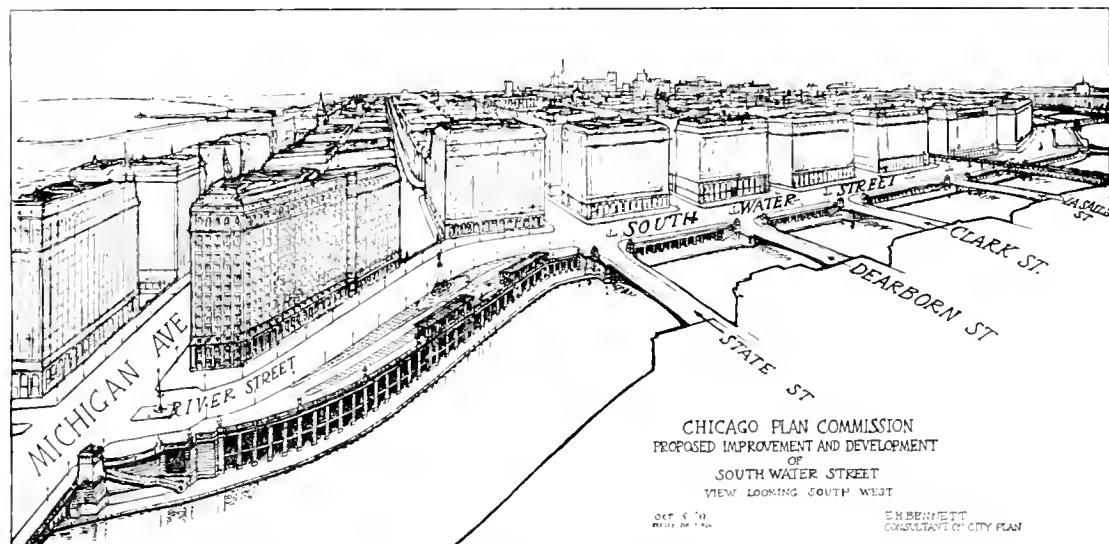
We maintain that public spirit is a fundamental, and that Chicago possesses that public spirit to a very marked degree, which the history of Chicago shows in clearly defined epochs prior to the establishment of the Chicago Plan.

To arouse this public spirit we appealed to the press of Chicago. Our success in this direction has been phenomenal and I dare say that the unprecedented support continuously given to the Chicago Plan Commission and its efforts during the past eleven years has never been equaled in any other city of the world. We are also greatly indebted for our success to magazines, trade journals, the publications of numerous important societies, and the large business houses, banks,

etc., which in the most public-spirited manner have used our material through their advertising mediums.

The result of this and many other promotional methods adopted which I cannot here enumerate, has been that every Chicago Plan bond issue presented to the people has been passed by increasing majorities.

In all of our work we have cooperated closely with our city officials. Every plan recommended so far has had the unanimous approval of the Board of Local Improvements and its technical staff and of the Chicago Plan Commission and its engineers and architects. The administrations of Mayor Busse, Mayor Harrison, and Mayor Thompson, have been in sympathetic accord with the Chicago Plan Commission and have been composed of men big enough and broad enough to understand the vital importance of City Planning. These administrations have given us continuous support, without which we could not have been successful. We have placed trust in public officials and



South Water Street Improvement.

The upper and lower streets connect with the two levels of Michigan Avenue and the improvement marks the first step towards making the banks of the Chicago River attractive as well as useful.

found that we could secure their full cooperation by laying our cards upon the table, convincing them that we are non-partisan, non-sectional, and that we have no axes to grind nor private interests to serve.

In these few words I have attempted to show how the Chicago Plan came into existence, how the Commission was created and how it operates. Now comes the natural question, "What has been accomplished?"

Today twelve basic features have been provided for by bond issues where necessary, and are either under construction or advanced in procedure in the Board of Local Improvements or in the courts. Projects in the making embrace:

QUADRANGLE: The creation of a circuit of wide streets around the heart of the city to relieve traffic congestion and allow the central business district to expand normally. This quadrangle is composed of Michigan Avenue on the east, Roosevelt Road on the south,

Canal Street on the west, and South Water Street on the north.

MICHIGAN AVENUE: The last details of this great improvement will be completed early in 1921. With the lower level now in use for heavy traffic, the old Rush Street bridge has been removed.

ROOSEVELT ROAD: Construction of the viaduct will be continued as rapidly as possible, and it is hoped that the new bridge will be under construction before the end of the year.

WEST SIDE TERMINAL DEVELOPMENT: Notable progress should be made this year in building the new Union station on Canal street and Jackson Boulevard; in widening Canal street, and in connecting it with Orleans street via the two-level Kinzie street bridge. Many features of the terminal ordinance are now completed.

LAKE FRONT PARK DEVELOPMENT: This project should progress rapidly, now that \$20,000,000 of bonds have been voted. The bond issue will enable



Stadium, Soldiers Memorial, and New Field Museum of Natural History, a part of the Great Lake Front Development.

the South Park commissioners to start constructing the park lands between Sixteenth and Thirty-ninth streets, to build the stadium, and to widen South Park avenue in order to extend Grand Boulevard from Thirty-fifth street north to Randolph street. This development will add 1,138 acres of parklands along the city's waterfront, containing a lagoon 600 feet wide and five miles long. There will be nine large bathing beaches and ample provision for all sorts of outdoor sports, such as baseball, tennis, golf and the like.

OUTER CONNECTION BETWEEN GRANT AND LINCOLN PARKS: The Lincoln and South Park boards have agreed to a plan for an outer drive between Grant and Lincoln parks, which will greatly relieve loop congestion.

HARBOR AND WATERWAY DEVELOPMENT: The Chicago Plan Commission from its inception has realized the inadequacy of our industrial harbor development and has fully understood the necessity for creating adequate har-

bor facilities. The City Council has passed the necessary ordinance for an industrial harbor in the Calumet district, where still can be had adequate land at reasonable prices, and where water, rail and industries can be brought together, which is essential for economical operation. In addition a mammoth transfer harbor, called Illiana, along the shore of Lake Michigan, partly in Illinois and partly in Indiana, as suggested by Col. W. V. Judson, U. S. A., is being considered by both states. Facilities bring business. Chicago must offer the best or lose its trade to competing cities which are today making improvements on a very large scale for the purpose of improving their commercial and industrial conditions.

ILLINOIS CENTRAL PLANS: This terminal development, including the electrification of that system, was made possible by an extremely important city ordinance, accepted by the railroad company and the South Park Commissioners.

SOUTH WATER STREET: The widen-

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ing ordinance has already been passed by the City Council, and the Board of Local Improvements is now preparing the ordinance for a two-level street. The importance of this improvement is not yet fully appreciated. It will reclaim an east-and-west artery, now absorbed by private interests, and will open north-and-south arteries now congested by produce market traffic. It will connect the freight terminals on the lake front with those on the west side, via Market street, with a lower level street, uninterrupted by cross traffic. The upper street will facilitate traffic between the north, west and south sides and will remove fully sixteen per cent of the present traffic congestion in the loop. The yearly saving to the merchants and consumers will amount to almost as much as the total cost of the improvement.

WEST SIDE POSTOFFICE: The Plan Commission has started anew to insist upon the acquisition of the two-block site on Canal street for a new post office, so imperatively necessary to protect the future business interests not only of Chicago and its tributary territory, but also of the entire nation. Postal conditions in Chicago are daily growing worse, and if the postoffice is to continue to function at all, adequate postal facilities must be created.

STRAIGHTENING OF THE CHICAGO RIVER: The Illinois State Legislature has just recently passed the necessary enactments to enable the City of Chicago to straighten the Chicago river between Polk and Sixteenth Streets. The value of this improvement cannot be overestimated. It will permit Wells, Market, Franklin, LaSalle and Dearborn streets to be opened through the now closed terminal area and connected with the great southwest diagonal Archer avenue. Already progress has

been made, and negotiations are now pending between the city and the railroad companies tending to the accomplishment of this imperatively needed development.

AREA BETWEEN POLK, STATE AND SIXTEENTH STREETS AND THE CHICAGO RIVER: The conditions in this "pocket" are deplorable and most harmful to the business interests of the city. This problem must be solved in an acceptable manner. The widening of Polk Street from State to Clark Streets, now being done, is a part of the plan to improve conditions.

WEST SIDE STREETS: Western avenue is now being widened. The Board of Local Improvements has taken all necessary action and the City Council has passed a number of ordinances necessary for the widening, opening and extension of Ogden and Ashland avenues. Court proceedings will soon be started. Much progress should be made in opening and widening these highly important arteries—two of them extending from city limits to city limits—during the year. Robey street, offering many difficult problems, is now being studied, and will soon be ready for consideration by the Board of Local Improvements.

PERSHING ROAD (39th street): The technical staff of the Plan Commission is now making a careful study of Pershing Road, which will connect Lake Michigan with the McCormick zoological gardens, and will give Chicago another very greatly needed east-and-west through artery.

OUTER CIRCUIT: The City Council has already passed an ordinance for the widening and opening of Peterson avenue. This is part of an important encircling highway which will extend from Lake Michigan on the east along

NEW GATEWAY OF THE GREATER CHICAGO



The Michigan Avenue and South Water Street two-level improvements and the new Wrigley Building at the new gateway of the greater Chicago.

Peterson and Rogers avenues to the Desplaines river on the west, thence south through forest preserves returning again to the lake on the south near 134th street.

FOREST PRESERVES: The Board of Forest Preserve Commissioners of Cook county has already purchased over 20,000 acres of forests, more than one-half of the total acreage available

in the county. The recommendation of this Board to purchase over 2,000 acres in the Skokie valley undoubtedly will be consummated during the year. The necessary preliminaries to the establishment of the McCormick zoological garden, which is to be patterned after the best zoological garden in the world, are already under way. These forest preserves are to be connected

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with one another by good roads, and when completed will produce the finest natural park system in the world.

HOUSING: Better housing is an international problem. People are no longer satisfied to live in slums. Better housing facilities are necessary to maintain the virility and strength of our people.

ZONING: It has been well said by Edward H. Bennett, our consultant: "Zoning is fundamentally connected with all other features of city planning. Coordination in the various features of city planning results in work of the highest value. Zoning, if well schemed, more than any other agency, will give quality to the growth of a city. It will bind all other plans in a harmonious whole."

CIVIC CENTER: A concentration of public buildings would mean a great convenience to the public and a tremendous saving of time, so important in the economical transaction of business. In the words of the Chicago Plan book: "The city has a dignity to be maintained, and good order is essential to material advancement. Consequently the Plan provides for impressive grouping of public buildings and reciprocal relations among such groups."

All these improvements should be completed within the next five years, excepting the entire electrification of the Illinois Central Railroad and the completion of the Lake Front Park plans south of Thirty-ninth Street to Jackson Park.

There are numerous items as to the cost of Plan projects, the increase in property values, city revenue increase, and the result and benefit of improvements which I have not space to mention.

While the Chicago Plan is a practical and commercial one, there is another

and deeper motive in planning for the future greatness of our city than its splendid material upbuilding. This is the social, intellectual, and moral upbuilding of the people. City building means man building.

Who is there among us who is not lifted above mere sordid industrial existence into the realm of the beautiful and ennobling things of life by attractive surroundings? Beautiful parks, fine monuments, well laid out streets, relief from noise, dirt, and confusion—all these things, and many others contemplated in the Plan of Chicago, are agencies that make not only for the future greatness of the city but the happiness and prosperity of its people.

Fully realizing the importance of object lessons, we are now undertaking to make the four bridge houses on the Michigan avenue bridge between the two plazas as attractive, as architecturally correct, and as historically significant, as it is possible to make them. The location of the plazas lends itself to such treatment, the north plaza being the site of John Kinzie's house, the first white man's dwelling built in Chicago, and the south plaza being the site of old Fort Dearborn. To make this possible, Wm. Wrigley, Jr., and the Ferguson Fund Trustees each gave \$50,000 to be used in embellishing the bridge houses.

Thus the bridge houses will give an artistic setting to the junction of the upper level of South Water Street with the south Michigan Avenue plaza. When these plazas and the bridge are developed in this way, no public authority hereafter will think of permitting anything to be attached to them of an inferior nature. An artistic character will become impressed upon the Michigan Avenue improvement, which will undoubtedly elevate to a very marked

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degree the character of future improvements, and will be of incalculable aid in embellishing South Water street from the bridge to Market Street, a distance of about a mile, with appropriate decorative features, and in making of the Chicago River an attractive water-course, similar to European water-courses. Michigan Avenue, and South Water Street in the City of Chicago should then become as important and widely known as are the Place de la Concorde in Paris, Trafalgar Square and Hyde Park in London, Ringstrasse in Vienna, and Unter den Linden in Berlin. The nature of the improvement will have a very decisive elevating influence on the character of the buildings that will be erected along Michigan avenue from Randolph Street to Chicago Avenue, as well as along the entire north side of the River, and eventually throughout the city.

From the Reconstruction Platform of the Chicago Plan Commission, addressed to his Honor the Mayor and the City Council of Chicago, I quote the following paragraph:

"There is eloquence in stone and steel; there is inspiration in good architecture; there is character-building in artistic and good surroundings. Our city as our larger home does much to mould our character. Unknown and unrealized by us the silent forces of our environment are working upon us

and upon each of our fellows. Chicago has a good citizenry—a patriotic citizenry—it is proud of its citizens and its citizens are proud of their city. They know that attractive development and good citizenship go hand in hand and they want to see their city made the best it can be made."

Not only should our art museums receive the widest possible support, both public and private, but art should become a part of our daily life, which could be accomplished by adorning our parks and public places and buildings with originals and copies of the masterpieces of sculpture of all times. Thus could be created an atmosphere, now lacking, which would stimulate an interest in art, inspire latent genius, and ultimately bring out the best there is in the spiritual forces of our nation.

To maintain the strength and virility of the people, it has become imperative the world over immediately to inaugurate and speedily carry out hygienic, economic, and humanitarian projects. We could afford to spend billions for war: why not millions for peace and contentment? The war taught us many lessons, but none was greater than the result obtained by unity of action. Nation-wide unity of action in upbuilding our great country will lead to a patriotic devotion to it that will make of us a people both prosperous and happy.

[*On account of lack of space the articles by Jens Jensen and Dwight H. Perkins on the Parks, Playgrounds and Forest Preserves, of Chicago, and of Cook County, have been reserved for a later number, when Mr. Jensen will discuss Landscape Art in its relation to the Park System.*]

ARCHITECTURE IN CHICAGO

By THOMAS E. TALLMADGE, A. I. A.

WHEN a history of Architecture in the United States shall have been written, it will be found that Chicago, synonymous in many minds with materialism, has been more potent in the development of architecture in this country than any other City.

FIRST: She was the mother of the skyscraper, whose steel skeletons and cliff-like forms have filled our urban scenery with canyons and mountain ranges.

SECOND: She furnished the site and her sons directed the great World's Columbian Exposition, an artistic expression which, in our architectural history, ended one epoch and began another.

THIRD: She alone has had the courage to offer to a suspicious and highly skeptical world an American style.

Architectural history in Chicago did not begin until long after that fair flower which we call the Colonial Style had been laid away and for the time forgotten. When Chicago was fighting for her life in the black mud bogs of the Thirties, the style known as the Greek Revival was in high favor. The columns of the Parthenon and of the Erechtheum were resurrected to express the ideals of a new democracy, and the acanthus bloomed again on the prairies of Illinois and on the shores of Lake Michigan. These buildings, for the most part of wood, with their Greek porticoes and Roman domes, have almost all disappeared, chiefly in the great conflagration of 1872.

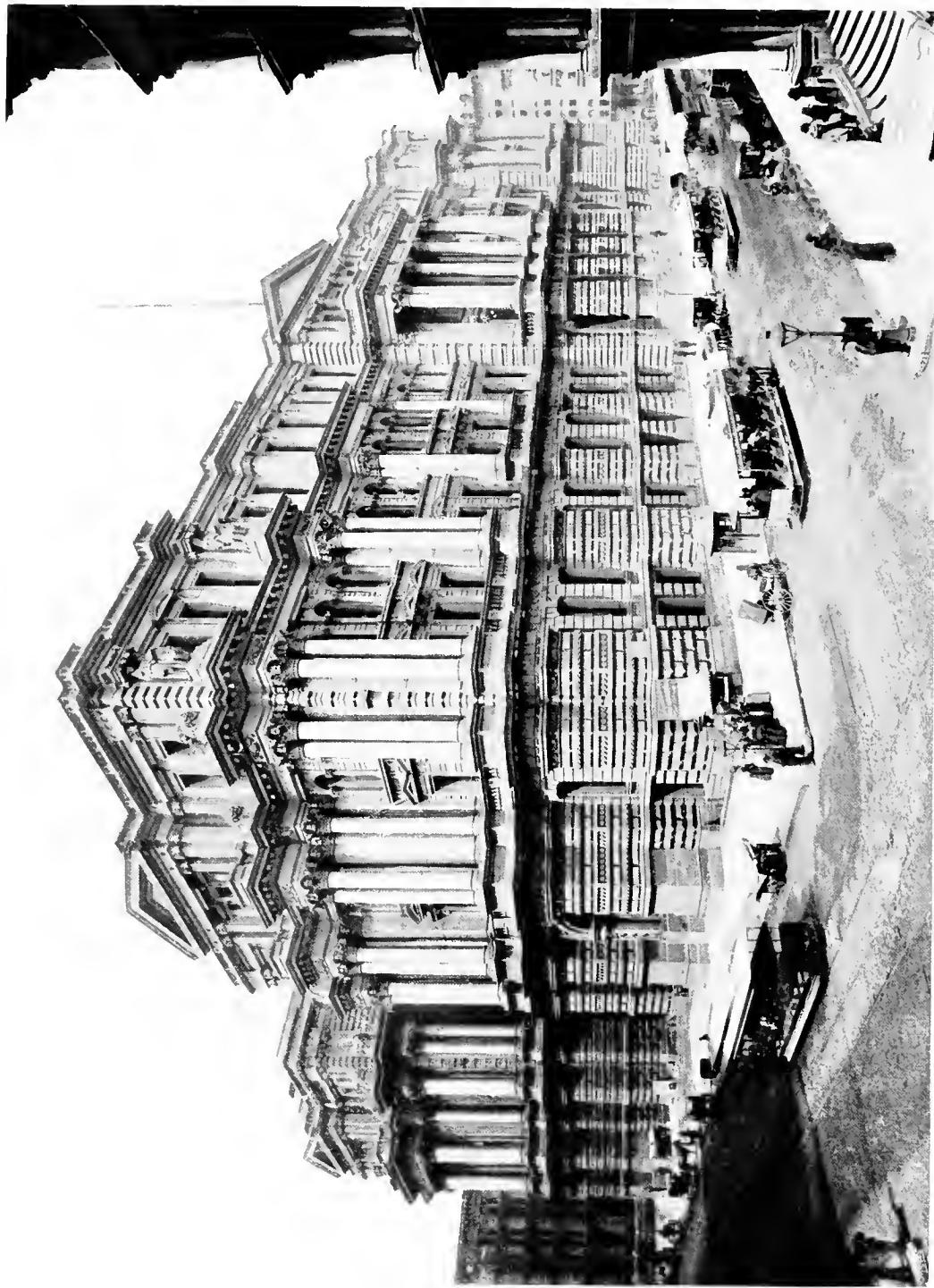
The Classic Revival, dignified if somewhat pompous and illogical, in its turn fell a victim to the caprice of

fashion, and just before the Civil War appeared a new mode. This curious mixture of mansard roofs, of wax flowers, of hoop skirts, of Dundreary whiskers, of English Gothic tracery, of cast iron deer, I am calling here for the first time the Parvenue Style.

The plague continued in Chicago for thirty years or more, and the Phoenix that rose from its ashes in '72 was the same ugly bird it was before. There are many examples of this Parvenue Style still standing in decayed splendor, the Palmer House, for instance, and the Board of Trade, while the most outstanding examples were the old County Building and the City Hall, destroyed some fourteen years ago.

William Morris in England and H. H. Richardson in the United States were the knights that overthrew this dragon of bad taste. Richardson's Romanesque Revival spread over the entire country in the '80's. We have many noble examples from Richardson's own hand, such as the Field Wholesale Building, the Chicago Club, the MacVeagh house. By some of his brilliant young disciples were the Rookery, the Woman's Temple, the Monadnock Block, all by Burnham & Root. The Auditorium by Adler & Sullivan, and the Higginbotham House by Henry Whitehouse.

In the midst of the Romanesque Revival came the invention of the high speed passenger elevator and the skeleton steel frame. The Tacoma Building on La Salle and Madison Streets by Holabird & Roche is the first skeleton steel frame building in the world, and consequently is one of the most important architectural monuments in



The Old City Hall and County Building, now destroyed. A building closely following in its detail the Opera House in Paris—an example of the "Pavéne Period," not lacking, however, elements of grandeur and picturesqueness.



Transportation Building, East Entrance. World's Columbian Exposition. The great work of Louis H. Sullivan. Critics, especially those from abroad, saw in these rainbow arches the promise of an American Style

this country. It revolutionized the building of many storied structures. Its ornament, you might note, is in the Romanesque style.

In 1893 came the World's Fair. Its classic peristyles and measured beauty gave the coupe de grace to the already tottering Romantic movement inaugurated by Richardson. Its overwhelming beauty turned a nation's eyes back to Greece, Rome and the Renaissance, and it officially opened the architectural epoch in which we now live, an epoch of Artistic Eclecticism.

The Fine Arts Building from the magic hand of Charles Atwood, was the most beautiful building of the Exposition, and Daniel Burnham has

said the most beautiful building in the world. It stands now beautiful in its ruin, which is the final test of beauty. A Damoclean pick and shovel hang over its exquisite head, and a year from now unless Chicago raises the money to restore and maintain it, we will stare at an ugly wound in the earth, and curse the day that we allowed our loveliest flower of architecture to be uprooted and destroyed.

The "World's Fair" is still with us in the presence of its offspring. Its larger, healthier and vastly more popular child is our present Architectural Eclecticism. In this frame of mind our buildings may be of any style, though some adaptation of the Italian Renais-



The Tacoma Building. A Milestone in American architecture,
Holabird and Roche, Architects.

The first building in the world of skeleton

ad51



The Court of Honor, World's Fair 1893. The architectural dream in plaster that killed Romanticism and the Romanesque Revival and established our present period of eclecticism, based for the most part on European precedent.



The Famous Potter-Palmer Castle. An example of the Romantic style built on Lake Shore Drive, Chicago. Henry Ives Cobb, Architect.



Auditorium Hotel.

The "Palazzo Vecchio" of Chicago—Designed by Louis H. Sullivan in the Romanesque style.

sance is the favorite. Most of the great buildings since the World's Fair express this new found right to choose and ability to execute in any style. The Gas Building, The Art Institute, The Field Museum, The Continental and Commercial Bank, The Wrigley Building, are classic in style. The University Club, the Harper Memorial, the Fourth Presbyterian Church, are Gothic. The Monroe Building and the Crerar Library are Italian Romanesque. However much such an eclecticism may lack conviction and unity of purpose, it certainly adds variety and piquancy to our architectural ensemble, and technically it reaches a high level of excellence in its individual expression.

The other child of the World's Fair,

wan and feeble as yet, is our creative movement, sometimes called the Chicago School; a direct attempt to found an American Style by an expression in architecture of the relations of form and function, a recognition of materials employed and the use of indigenous forms for ornament. It owes its existence to the genius of Louis Sullivan, whose Transportation Building at the World's Fair marks its first appearance, and whose Gage Building is the most logical expression that the skeleton steel frame building has ever received.

Chicago's interesting past is but the period of her youth and tutelage. She stands on the threshold of a glorious maturity. The completion of her boulevard link will bring in its train a series



The Peoples Gas Building—a brilliant example of modern eclecticism. The Roman detail forms an interesting texture. The first story granite columns are a solecism—they support nothing but themselves.
Graham-Anderson, Probst and White, Architects.



University Club and Monroe Building, the former Gothic in style, the latter Italian Romanesque.

of magnificent buildings of which the Wrigley, nearing completion, is the first; the consummation of the Grant Park and South Park outer boulevard plans will give her the most beautiful

approach and setting in the world, and the next generation will see the City stretch in an almost unbroken line along the shore of Lake Michigan from Indiana to Wisconsin.



THE MONUMENTS OF CHICAGO

By LORADO TAFT.

CHICAGO'S sculptured memorials are comparatively few but are already sufficient to mark the changing tastes of a primitive, sturdy people. Something like the waves of our great inland sea which build and destroy, the incessant surge of the years has begun to leave upon Lake Michigan's sandy shores its records of western enthusiasms.

Such records are of profound significance. Sculpture is a difficult and expensive craft; monuments are not erected by a community without good and sufficient reason. How unfailingly expressive they are of their time—how unerringly they mark the average of culture! It cannot be said as of Grecian art that our sculpture and architecture embody the ideals of the people, for on these lines we have as yet no ideals at all; it is their absence which is vividly suggested by our early monuments.

Nothing for instance could be more representative of the fashion of its day than the Douglas monument at the lake end of 39th Street. When in 1861 Stephen A. Douglas died in Chicago, his fellow citizens promptly undertook the erection of a suitable memorial. The result, the work of the pioneer sculptor Leonard Volk, marks the location of the Douglas home. The passengers of the Illinois Central express trains catch a glimpse of a high shaft from the top of which the incredibly short and yet more foreshortened "Little Giant" looks down upon the metropolis which he helped to create. Four low-seated bronze women of non-committal aspect occupy the

corners of the pedestal. Who they are no one asks.

Remote as is this work of another century, one pauses to thank its creator for reminding our fathers that there was such a thing as sculpture. His was not an easy task but it had its reward. His bust of the living Lincoln is of inestimable value. His statue of Lincoln in the capital at Springfield may have furnished the motif for our great "Lincoln," standing before the chair of state.

I shall not attempt to trace our progress through the years. A chronological catalogue of our sculpture would be of little public interest. To those unprivileged to live in our modest town the subject "Monuments of Chicago" connotes just one work and to this I gladly turn.

It was in 1887 that Augustus Saint-Gaudens' "Lincoln" came to dwell among us.* Its welcome was enthusiastic although we did not at first realize how precious a treasure was ours. Then we began to hear it proclaimed the finest portrait statue in America. So the critics have told us—and we like to think it so today. The standard of the nation's monuments has been vastly raised in these thirty-four years but this figure is yet to be surpassed. It was a labor of reverent love upon which the master expended much time and study. As in many of his greatest achievements he enjoyed in this case the collaboration of Stanford White, with the result that the setting is in perfect taste and perfect harmony with its surroundings. It is well placed. The monument is no "accident" in the

* See Frontispiece.

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park; its location was carefully considered and broad roads converge to it. The wide platform and long, low granite steps, flanked with bronze globes, are in themselves impressive. The curving walls have a generous sweep of sixty feet and bear, in the perfection of Saint-Gaudens' lettering, these two utterances of the martyred president: "With malice toward none, with charity for all, with firmness in the right as God gives us to know the right, let us strive on," and "Let us have faith that right makes might, and in that faith let us to the end dare to do our duty as we understand it."

The massive block on which the figure stands is raised so little above the height of the wall that at a distance the various members work together for a solidity of effect, one might almost say an inevitableness of structure, which is rare indeed in the monumental architecture of this country. From the side the bold separation of figure and chair may appear at first odd and even unpleasant, but one soon becomes accustomed to it. From the front, the cooperation of the mass and lines of the chair is very grateful to the eye, especially at a distance where the silhouette of the slender unaided statue would be meagre. It gives the volume and the "color" which the old-time sculptors sought to gain by hanging cloaks on their figures and by piling improbable accessories about them. Upon nearer approach the chair fades out of focus; the magnificent head holds the entire attention.

How fine this work is my poor pen could never tell you; I turn with gratitude to Mrs. Van Rensselaer who years ago expressed her admiration in the following eloquent words: "The pose is simple, natural, individually characteristic—as far removed from the con-



"George Washington" (front view) by Daniel C. French and Edward R. Potter. Presented to France by D. A. R. Copy in Washington Park, Chicago.

ventionally dramatic or 'sculpturesque' as from the baldly commonplace. Neither physical facts nor facts of costume are palliated or adorned . . . and the figure is idealized only by refinement and breadth and vigor in treatment. . . . This 'Lincoln,' with his firmly planted feet, his erect body, and his squared shoulders, stands as a man accustomed to face the people and sway them at his will, while the slightly drooped head and the quiet, yet not passive, hands express the meditativeness, the self-control, the conscientiousness of the philosopher who reflected well before he

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Abraham Lincoln, "The Rail Splitter" by Charles J. Mulligan, in Garfield Park.

spoke, of the moralist who realized to the full the responsibilities of utterance. The dignity of the man and his simplicity; his strength, his inflexibility and his tenderness; his goodness and his courage; his intellectual confidence and his humility of soul; the poetic cast of his thought, the homely rigor of his manner, and the underlying sadness of his spirit,—all these may be read in the wonderfully real yet ideal portrait which the sculptor has created."

I feel strongly today, as I have written in the past, that the value of so high an example of the monumental art can scarcely be overestimated. Its workmanship will be a canon and a guide for generations of sculptors to come; the serene dignity of the conception has already had its marked influence on the side of gravity and distinction in public works. Strange, is it not, that this quiet figure which lifts not a hand nor even looks at you, should have within it a power to thrill which is denied the most dramatic works planned expressly for emotional appeal!

Already a generation of men have lived and departed since that statue was erected in Lincoln Park. Continue to come and go they will, like the surf which curls about a mighty cliff. *He* remains unchanged. Wonderful the genius which so charged with emotion this bronze that it gives forth today of a potency undiminished by the years—enhanced, rather, by accumulating associations! Of it might one well say as did Lowell at Chartres: "Be reverent, ye who flit and are forgot, of faith so nobly realized as this."

Besides the "Lincoln" which welcomes to the park and is so grandly and overpoweringly the genius of the place, there are two or three other admirable works most fittingly bestowed—apparitions which one does not resent

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amid the shrubbery and trees. "The Signal of Peace" by Cyrus Dallin, was, if I remember right, the earliest of that impressive series of quiet Indian figures upon patient horses which has culminated in the masterly "Appeal to the Great Spirit" of Boston. Rodin used to tell us that his task was "to find the latent heroic in everyday actions"; Mr. Dallin finds it without difficulty in his favorite subjects and our cities are enriched through his sympathetic interpretations. Another echo of primitive life we find in the group called "The Alarm." My old-time friend John J. Boyle, while still a student in Paris received from the late Martin Ryerson an order for a memorial to the Ottawa Indians; the result was the massive and thoroughly admirable composition which we illustrate, a work which the eager sculptor never surpassed in his too-brief career.

Related likewise to the story of other days and happily placed in the edge of the park, at the head of La Salle Avenue, is the statue of the intrepid Sieur de La Salle, one of the earliest of our distinguished visitors. This work by Jacques Lalaine, a Belgian sculptor, is suavely modeled and in spite of the elevation of the right foot upon a high stone, with resultant square angles in the silhouette, is a sufficiently dignified presentment.

Our equestrian statue of General Grant by Louis Rebisso is perched upon a nondescript pile of masonry which rests in turn upon a bridge. The sculpture harmonizes with the architecture in its complete absence of artistic distinction. However, despite the fact that we look in vain for felicities of modeling and that never in the world would this bronze "make the heart leap as to a war chant," the figure is without question that of the silent hero of the



Statue of the Republic, erected in Jackson Park, Chicago. By Daniel Chester French.

Appomattox. General Fred Grant once told me that it was to his mind the most satisfactory portrait of his father in existence.

In Leonard Crunelle's "Governor Oglesby" we have a statue worthy to be in the same park with Saint Gaudens' "Lincoln." The sincerity and power of this work are instantly apparent. The physical adequacy of the fine old leader,

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Miner and Child, By Charles J. Mulligan,
Humboldt Park, Chicago.

his bonhomie and his homely grace are completely realized in a figure which is sculptural by first intention. Gutzon Borglum in his statue of Governor Altgeld—another public man of marked individuality—has followed an opposite method, summarizing his theme in a sketchy mass which however pleasingly facile in treatment lacks the qualities of incisive characterization. The unmistakable features and picturesque garb of Benjamin Franklin mark a competent work by Richard M. Parke. Its silhouette is not an unpleasant one against the sky.

A seated "Shakespeare" is one of the best achievements of that cultivated sculptor, William Ordway Partridge,

and receives annual homage from the school children of Chicago. Here, too, is a bust of Beethoven by John Gelert and a statue of Hans Christian Andersen from the same conscientious artist. To most people it is a surprise to learn what manner of man was the great story-teller. Gelert shows him seated in formal, long-tailed coat amid his swans, ascetic and dreary in face and form. Gherardi's "Garibaldi" has always been a little uncertain as to his center of gravity, but is a thoughtful and sincere characterization.

Of this statue as of most of these effigies, foreigners and governors alike, and particularly of the dentist glorified by Frederick Hibbard, one asks in perplexity, Why are they here? The one spot on the North side where one hopes to find a glimpse of nature, the joy of flowers and trees, is encumbered with metal coats and trousers. Every eligible site and vista culminates in something which you do not wish to see. The impulse to erect memorials is worthy and indeed irrepressible, but why not put the formal bronzes in formal places, along avenues and against buildings—anywhere but here where greensward and sky-line are so infinitely precious?

The same mistake has been made in our West side parks. Instead of works of imagination and themes harmonious with sylvan beauty we find there another petrified congress of nations, a sculptural card-index of the peoples represented in Chicago's mighty melting pot. From his pedestal Alexander von Humboldt beams upon Koseiusko's prancing steed, the while Leif Erieson and stodgy Fritz Reuter exchange the time of day. Robert Burns—in the form of the stock figure to be seen in Milwaukee, Denver and way-stations—waves distant greetings to Bohemia's

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vehement representative, Karel Havlicek, whose uplifted arm is usually adorned with a series of wreaths. They are all very much at home; all are welcome in Chicago, but the parks would be better without them and their own dignity would be enhanced by a more formal setting. That was a true word spoken by the Municipal Art Commission of New York: "Most of our monuments look as if they had been carried about by some giant and dropped wherever he happened to be when he became fatigued." The casual way in which memorials are planted in our parks is a fault to be corrected; it will be when they are not permitted there at all.

Very appropriate on the other hand are Crunelle's four youthful figures at the corners of the Rose Garden pool in Humboldt Park, and the small bronzes by French and Potter. The last named were made from the working models of certain admirable groups of the Columbian Exposition and while hardly large enough to satisfy the eye in their present location are among the finest of our possession.

I quite forgot in my enthusiasm to tell you who did all of these brave works. The "Chicago City Manual," conveniently at hand, is rich in misinformation. Perhaps we can straighten some of it out. "Humboldt" is attributed, we hope correctly, to F. Garling, of somewhere, who may however, have been the bronze founder. "Kosciusko" was modeled in Chicago by the Polish sculptor, Casimir Chodinski. "Ericson," the book tells us, was made by "Asbor Jornson;" which is a neat camouflage for our Chicago sculptor, Sigvald Asbjörnsen. I like best what we are told about honest "Fritz Reuter;" "Franz Reuter, brouze, by Gegossen von Ch. Lens, Nurnberg!"



The Alarm, by John J. Boyle, Lincoln Park, Chicago.

How is that for an official publication of "the sixth largest German city"? If your German is rusty just ask some scholarly friend who "Gegossen" was!

"Burns" is by the clever Edinburgh sculptor, W. Grant Stevenson; and the strenuous "Havlicek," a really admirable piece of modeling, is by Joseph Strachovsky of Prague.

Charles J. Mulligan, an enthusiastic and most likable young Irishman, devoted himself with untiring zeal to the adornment of the great West side. Its park system offers a series of works from his untiring hand. He never was adequately paid and most of these monuments bear unhappy evidence of the haste in which they were conceived

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and executed. At the time of his death Mr. Mulligan had orders which would have enabled him to demonstrate the talent which he possessed, but his hand was suddenly stayed. It does not seem quite fair. Among his productions may be mentioned the "President McKinley" in McKinley Park; "Fourth of July Fountain," Independence Square; Colonel Finerty Memorial and "The Rail-splitter" (Lincoln) in Garfield Park; "The Miner and Child" in Humboldt Park.

A monument on the west side which is not to be overlooked is the Illinois Centennial Memorial, a stately column designed by Henry Bacon and happily decorated by Evelyn Longman. The reliefs at the base and the conventional eagle which crowns this chaste tribute, are exquisitely carved in mellow Tennessee marble.

In Union Park, we are told by our invaluable "Manual," we shall find "Carter H. Harrison, stone, by W. Grant Stephenson" which to the informed means that the portrait of our picturesque World's Fair mayor is in bronze and by Frederick K. Hibbard of Chicago. It is one of Hibbard's early works but remains one of his best, a simple dignified figure. The next item in our guide is "Policeman's Monument, bronze by J. Gilbert, erected after the Haymarket riot, with the legend, 'In the name of the People I command Peace,'" which is all right excepting the fact that this inexorable representative of the law was made by our old-time friend John Gelert.

The Park Commissioners of the South Side have from the first held a different view regarding portrait statues in their domain. All wistful candidates have been shown the door and with this tradition well established it is as easy now to keep them out as it is easy for

them to crowd into the other parks of the city. Perhaps it was the weird "Drexel" at the head of Drexel Avenue which saved the day. This Unknown, perched on his queer fountain, was an inheritance from a forgotten past; having tried him they will have no other. Sculpture is not entirely banished however; Washington Park is made significant by a copy of that fine equestrian "Washington" which the Daughters of the Revolution presented to France, the work of those two masters, Daniel C. French and Edward C. Potter. Wrote Wm. A. Coffin of it: "Washington, in Mr. French's statue, is represented as taking command of the army at Cambridge, dedicating his sword to the service of his country, and appealing to Heaven for the justice of his cause. With the head thrown slightly backward, the figure holds with the left hand and arm the military hat and the bridle reins, and, the other arm being extended perpendicularly, the right hand holds the sword exactly upright. The pose is heroic and dramatic. The spirit of the motive is admirably expressed in the action of the figure, and the head is noble and commanding in aspect." It may be said that the Father of His Country looks just as noble at the entrance of Washington Park as he does in the Parisian "Place."

Another appropriate work, to be found in Jackson Park, is the one sculptural record of the Columbian Exposition. Dominant among the ivory palaces of the White City stood the majestic golden figure of the "Republic." I admired greatly that monumental creation and wrote my enjoyment of it in a book, but here is no space to quote. The original was some sixty feet high; we now have in permanent material a reduction twenty-four feet

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high, a tiny descendent of the one we loved. It is upon a fine pedestal not too far removed from the vanished Court of Honor and serves to recall past glories.

Returning city-ward one passes at the foot of 18th Street a strange composition which from the train is a mere tangle of bronze figures. It is Carl Rohl-Smith's Indian group commemorating the Fort Dearborn massacre and its great significance lies in the fact that it marks the very spot where the ill-fated caravan met its doom. A conscientious and skilful work, its realism is enjoyed by many.

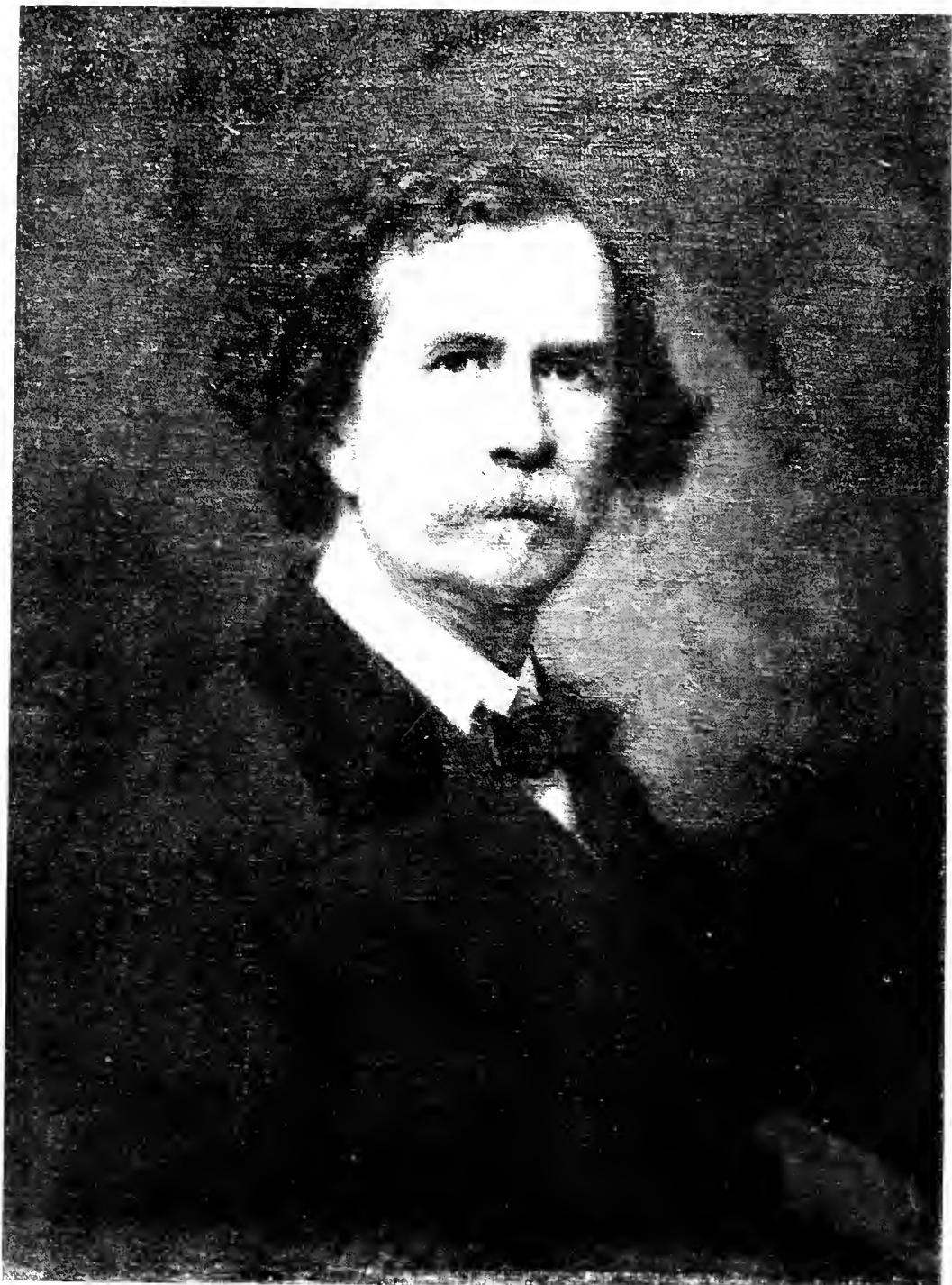
Back to the "Lake Front" once more. We observe upon a considerable artificial elevation the restless silhouette of Saint-Gaudens' "General Logan." The hero is shown bareheaded, grasping a flag which he has seized from a falling color bearer. All is excitement and tension. It is the most agitated of all of Saint-Gaudens' works and is to me the least satisfactory. However, it has the beauty of modeling which never failed our greatest master and Grant Park would be poorer without it.

Some fifteen years ago it was found that Benjamin F. Ferguson, a lumberman of Chicago, had left in his will a large sum as a trust fund, the income of which was to be devoted to the embellishment of the city with statues, fountains and other forms of memorials in commemoration of individuals and historic events. The money carefully invested soon reached the desired amount of one million dollars and its income became available in 1907. The first of these purchases was the writer's "Fountain of the Great Lakes," a group of five figures erected in Grant Park, at the south end of the Art Institute, and dedicated to the memory of Mr. Ferguson himself. The second was a graceful if not robust presentiment of Alex-

ander Hamilton by the late Bela L. Pratt of Boston. This bronze stands in Grant Park near Monroe Street and is admirably backed by an architectural setting designed by Charles A. Coolidge of Boston.

The third purchase was the Illinois Centennial Column already referred to. Others promised are a memorial to Marquette to be placed upon a historic site near the Chicago River on the West side; and an elaborate monument to Theodore Thomas, our great musical leader. This work, in exedra form, is already far advanced under the skilful hands of Albin Polasek of this city, and will be one of our most valued possessions. A recent experiment in location on the Michigan Avenue border of Grant Park, opposite Orchestra Hall, was very successful; "Music" personified by a large female figure of unusual beauty was shown standing before an architectural mass of dark granite upon which in almost Egyptian simplicity are to be outlined the forms of Theodore Thomas and his players. To those who have watched the development of the work and who know what those composite board silhouettes represented the promise was great.

From month to month we hear of other projects: fountains, decorations of bridges, etc., are being considered. The Ferguson Fund works all the time; its beneficial returns have but begun to appear. Imagine what twenty years will give us—a hundred! In regard to our monuments as well as other things, we reveal Chicago's usual irritating optimism which in spite of disorder and obvious deficiencies persists in proclaiming: "Our Chicago is not what you see, but the city that is to be, the city of destiny!" We behold her wreathed with flowers and begirt with monumental jewels of wonderful artistry.



G. P. A. Healy, Self-portrait. Collection of the Art Institute.

CHICAGO PAINTERS, PAST AND PRESENT

BY RALPH CLARKSON.

TO understand and appreciate the artistic growth of the individual one must place him against the background of the economic, political and social life of his time. A great artist like Michael Angelo becomes more real when we know the conditions that surrounded him during his best creative period, the reign of Julius II. He produced his masterpieces, torn by internal struggles, willing to relinquish his work many times, yet urged on by his patron. He finally completed the Sistine Chapel, convinced that "the times were not in sympathy with art production." How like today! One wonders whether his development was entirely from within, uninfluenced by precedent, or was the culmination of tradition and example. However, Michael Angelo did have before him some of the most beautiful statues of ancient times, as several were uncovered during this period of his sojourn in Rome and he was big enough to profit by their proximity.

Velasquez developed his incomparable art amid political and social distractions. He had duties that would have overwhelmed a weaker spirit, but he was in constant contact with the best examples of the Renaissance which gave him a background and standard that none but a great talent could have surpassed. I am reverting to these artists to call attention to the truth that the work of these geniuses culminated after a long period of growth that had established high standards of craftsmanship and individuality of expression. And now I wish to construct a simple background against which I

can place the work and influence of the painters of the past three score years.

The Art history of Chicago up to the time when G. P. A. Healy was enticed from painting noted personages of Europe in 1855 is practically negligible, but her citizens were then traveling abroad and coming in contact with the cultural influences of art, and they showed sound judgment in inducing a native painter of such talent and success to make a "frontier town," as Chicago was then rated, his temporary home. That they asked him to portray them instead of importing some foreign artist is greatly to their credit. His visit lasted some two years, but it was cut short by the business depression of 1857. He returned from Europe from time to time to paint noted Americans in public life, and eminent Chicagoans, finally coming back with his family, members of which still live here, to pass his remaining years. He died in 1892.

It may be said that the traditions of the art of the City were more or less founded upon the ideals of a mind saturated with the ideas of the early American painters, and it seems most fortunate that its great men during the most critical period of the nation's life should have been portrayed by one thoroughly American in spirit and adequate technically.

Healy, though not native to the State, was given freedom of practice through the patronage of its citizens and he has bequeathed to the country an invaluable heritage of characterizations of many of its greatest statesmen and citizens. It has been the fashion to speak of his work as "overmodeled



La Vacherie, By Chas. Francis Browne

and photographic," yet his best work will stand in the first rank with his contemporaries.

No progress was made in the civil war period, and the foundation for all that the present day holds may be said to have been laid in 1866, when a group of earnest artists founded the Academy of Design.

The year previous the Crosby Opera House, intended to be the home of the arts, and planned to surpass anything in the West in architectural beauty, was opened at the end of the week on which Lincoln was assassinated, but from the first it was a financial failure. Soon after the "Crosby Art Association" was formed and an arrangement was made to dispose of the Art treasures, and the Opera House itself, by lottery.

This article is not especially con-

cerned with this venture, except as it was the first home of the Arts, the place where the Academy of Design held its exhibitions and where, in the lottery, a number of important pictures were drawn, "including the masterpiece of the collection, *The Yosemite Valley*," by Bierstadt. This building was re-decorated in time to be opened on October 9, 1871, only to be destroyed by the great fire.

I understand also that it was here that the first classes in drawing and painting were held in 1866 under the auspices of the Academy of Design. Chicago was the third city in the country, New York and Philadelphia being the others, to give such instruction.

At this time it was a place of 250,000 inhabitants, and there were those among her citizens who had the audacity to



Geese, By Jesse Arms Botke. Collection of the Art Institute.

predict that "some time in the distant future it would number a million souls." It is almost incredible that there are many who have seen her reach nearly three times that number and who have lived, as mature men, through her entire artistic life.

During the period from the organization of the Academy of Design to the fire of 1871, the success and influence of the society were unusual. The leading American painters exhibited at its shows, and among its members were men already well known and others destined to be among our foremost artists. Leonard Volk was its first president and H. C. Ford, a landscape painter, its vice-president. On the Council was Walter Shirlaw, a Scotchman, who was a copper-plate engraver for the American Bank Note Company,

and who, after studying in Germany, returned to New York, where he became one of the most important of our painters. His work was imaginative, decorative and suave. Associated with him was J. F. Gookins, a thorough American, who made a deep impression upon his students and who was a capable painter, both in landscape and figure. Probably the best known at this time was Henry W. Elkins, who showed in his landscapes, a daring, both in importance of subject and bigness of canvas. His popularity was emphasized by the fact that he looked the typical artist with his long hair and other expected signs of his profession.

D. F. Bigelow painted a most able landscape and remained for many years the highly esteemed dean of his craft, and Theo. Pine executed some import-



Mrs. Charles L. Hutchinson, By Oliver Dennett Grover

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ant portrait groups which show both ability and knowledge. The production in various fields of A. J. Pickering was well known and bought. Frederick S. Church, among the early associates, who afterwards settled in New York, has given to our art a charming, fanciful and decorative note through many years of endeavor, and C. G. Dyer, who, after these early days, lived mostly in Munich, Venice and Paris, has left some worthy pictures. It is interesting to note that a beautiful small portrait of Mrs. Dyer, by Sargent, painted in Venice in 1882, is owned by the Art Institute.

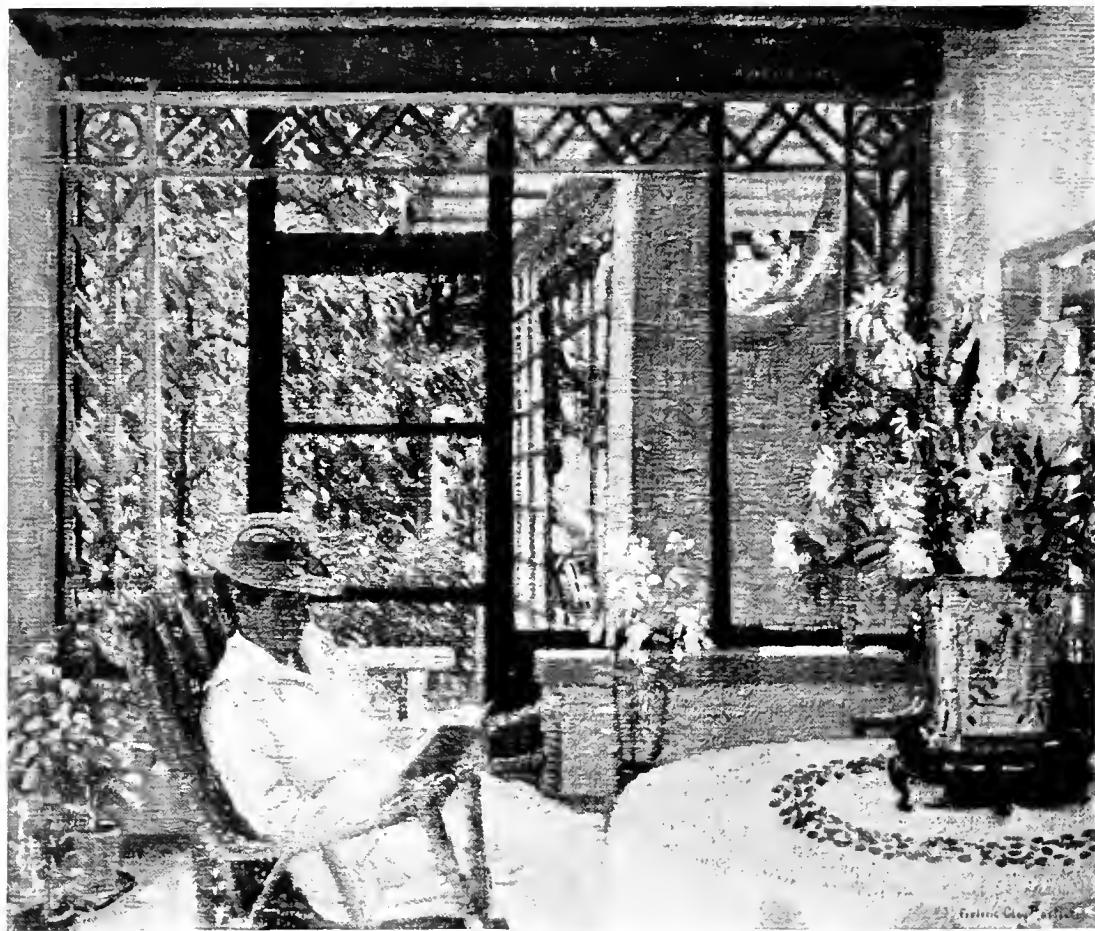
Probably the best portrait painter of his time resident here was Henry Peterson, and J. Antrobus painted an excellent portrait in the Holbein manner. As I look over the names of the members of the Academy of Design of 1868, I notice only one whose beginnings go back to that far-off time and who is still actively at work. C. Pebbles, a portrait painter, has sustained a meritorious reputation during half a century. Joining this group, after service in the Civil War, came Alden F. Brooks, who painted praiseworthy figures and portraits and whose activities still continue. Frank Bromly, a pupil of Elkins, achieved great facility, but died before his talent had matured. The still life of C. P. Ream has been favorably known through many years.

In the exhibitions of the Academy, one recognizes the names of practically all of the leading Americans of the period and can well understand that these early shows aroused an enthusiasm and a patronage that has not been surpassed until quite recently. Of course the fire of 1871 and the panic of 1873 nearly extinguished the art life. The Academy of Design was the outgrowth of a group that worked to-

gether from life and had been managed and controlled entirely by artists. It possessed a valuable charter and had a bright future before it, but the fire swept all hopes away—the calamity proved too great. After an attempt at a revival, lack of funds and want of interest caused bankruptcy. The school continued, except for the interruption caused by the fire, after which it was transferred to the site now occupied by the Chicago Club, where it finally expired. In 1878 a number of wealthy citizens interested in Art matters incorporated the Academy of Fine Arts, and all its possessions, except its charter, passed into their hands. When the Academy of Fine Arts was formed it was located for three years at the corner of State and Monroe Streets, where a school was maintained and occasional exhibitions were given. Then, for a while, it functioned in the old Exposition Building, finally locating on Van Buren Street, and there it remained until the Art Institute was organized and the building at the corner of Michigan Avenue and Van Buren Street constructed in 1882-3.

While this is not the story of the Art Institute, enough must be known of it to show the conditions under which our artists were educated. This new locale on Van Buren Street was really the home of the influences that were to shape the careers of our future artists, and it was fortunate that, at the beginning, there were devoted and superior craftsmen to guide them.

H. F. Spread, was the leading instructor, well grounded in his art, an indefatigable worker, in every instinct and feeling an educator and an artist, and interested in public affairs. He brought to his students enthusiasm and the application needed for their work. By birth and education he was eminent-



The Blue Rafter, by Frederic Clay Bartlett. Collection of Art Institute.

ly English. In portraiture, he painted some admirable heads, and in landscapes, in depicting certain phases of nature, he was true and sympathetic. His fine influence and advice formed the careers of the men who were not only to achieve prominence as artists, but to occupy leading places as teachers. Through his enthusiasm and effort was formed the first Chicago Society of Artists in 1888, which held its weekly meetings in his studio and aided in "the advancement and cultivation of social relations among its members." L. C. Earle was among these early teachers

and for many years, until he moved to the East, was prominent in the Art life of the city, where he left many canvases that show marked ability.

At this period, the early eighties, we begin to have a new state of affairs. The former students are either returning from abroad to take up their profession, or settling in New York, some remaining in Europe. This coming home to America to gain one's living has always been the most trying epoch in an artist's life. He has probably had wonderful years abroad, surrounded by beauty and bohemian freedom, un-



Indians of Taos, New Mexico, By Victor Higgins.

mindful of earning money, and his return to the bald realities of necessity amid an unattractive environment has always been a deep discouragement. The truth about most successful American artists is that they found, on their return, that they must either teach or illustrate, for the demand for their output was limited. So we have the situation of our young men going into fields where the demand for their product was greater. Thus many have sought New York, not to live by painting alone, but by some form of art practice.

In this way we have lost many a talented one, the complete list of which

it would be difficult to compile, but among whom may be named: Douglas Volk, Walter Shirlaw, Carroll Beckwith, Walter Blackman, C. G. Dyer, L. C. Earle, Albert Sterner, George Hitchcock, Robert McCameron, Henry S. Hubbell, Lawrence Mazzanovich, Karl Anderson, Gustave Bauman, Louis Betts, Alson Skinner Clark, Arthur S. Covey, Dean Cornwell, Arthur B. Davies, Helena Dunlap, Will H. Foote, Frederick C. Frieseke, Jules Guerin, Oliver Herford, John C. Johansen, Troy Kinney, Margaret West Kinney, Mabel Key, F. X. and J. C. Leyendecker, Orson Lowell, Fred Dana Marsh, Jean Mc-



Provincetown, Mass., By Pauline Palmer.

Lane (Johansen), Meysa McMein, Ross E. Moffett, Lawton S. Parker, Jane Peterson, Bertha Menzler Peyton, Grace Ravlin, Frederick Richardson, Ralph Holmes, Hovsep T. Pushman, Harriet Blackstone, Frank Werner, Will Howe Foote, Wm. P. Henderson, Chas. Abel Corwin, E. A. Burbank, Mrs. Marshall Clark, Walter Goldbeck, Henry Hutt, Abram Poole, Edgar Payne, Dudley Crafts Watson, W. D. Stevens, Louis Ritman, Chauncey F. Ryder, Gardner Symons, Harry Townsend, Harry Solomon, S. B. Linder, Ruth Townsend, Thos. Wood Stevens, Walter Ufer, William Wendt, J. Laurie Wallace, J. Francis Murphy, Wilson Irvine, Hardesty G. Maratta, Walter Burridge, Frank Green and Alexander Schilling. It is only sufficient to read this list to

realize that the students of our schools are among the most honored in the larger world of art. Of course Chicago could not keep them, even America has not been, early in their careers, appreciative enough to hold and give them their maximum development, yet many still depend upon this city for their patronage.

Among the very first to return from study abroad, an Illinoisian by birth and one whose art instruction began in the Academy of Design, was Oliver Dennett Grover. At this time, 1884, he had already studied in Munich and, fresh from Duveneck's class in Florence, and the Julian Academy in Paris, impressed himself quickly upon the students of the Art Institute by his vigorous handling of the head and the

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human figure. A portrait of his grandmother, painted about this time, attracted much attention, combining as it did strength with great delicacy and refinement. His work as chief instructor of the Art Institute did much to raise the character of that school. Even his interest in civic work and enthusiasm in building up the art life of a city added to the necessity of earning a livelihood, neither stunted him nor prevented his developing into the high artistic position that he now occupies. Well grounded, as a young man in the fundamentals of his art, he shows what superior craftsmanship can accomplish, for his successes have been nearly equal in the realm of decoration, landscape, scenes of Venice and the Italian lakes and portraiture. Although he has lived much abroad, he has never stayed away long enough to detach himself from the life of the city, but has brought back with him each time, beautiful canvases, new ideas, greater development in his art and an intense desire to be of service.

Numbered among the returning students of the Academy, whose foreign experience had been entirely French was John H. Vanderpoel, who was destined to bring a new note to the school, the emphasis on draftsmanship, and through whose hands were to pass most of the students who have made their fame as artists during the past forty years. He loved form and its analysis and insisted on its careful study, combined with appreciation for the beauty of outline.

The lasting impression that he has left upon those who were fortunate enough to study under him was that of thoroughness, and this of course, implies industry, two things essential to the life and success of the individual as well as of the school. Undoubt-

edly his high standard of achievement and earnest endeavor were inheritances from his Dutch ancestry, and we are fortunate indeed to have had at the beginning of our instructive and constructive period an influence so necessary in laying a firm foundation and so helpful as a tradition.

The next Chicagoan to return and place his talent at the disposal of the Art Institute school was Frederick W. Freer, who at the early age of 17, in 1866, had gone abroad to study in Munich and Paris and who, on his return, had settled in New York, where he won honors in both watercolors and oils, making a decided impression in his paintings of figure and landscape. His admiration for color was great, and he was a thoroughly trained draftsman, who loved the actual use of paint, enjoying both the process and the result and whose stimulus in this direction at this time was most valuable. For more than fifteen years his influence was important in the school, not by aggressive means, but by his helpful professional and personal qualifications.

During this same period an Englishman, Charles E. Boutwood, a student of the Royal Academy in London and later a pupil of Bouguereau and Fleury, one of the organizers of the Chicago Society of Artists in 1888, a fine draftsman, a painter of excellent portraits and genre pictures, was a member of the teaching staff of the Art Institute.

During the period up to the time of the World's Fair, the city was continually exerting an artistic influence that brought forth movements which made possible the success of the Art Institute, the triumph of the Fair and the formation of the "Friends of American Art." The advance of Chicago toward a commanding position in shaping the art of

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the country has been powerful and persistent.

When Chicago was designated as the place in which to hold the celebration commemorating the discovery of America, it was felt by many that it might be a success from a business standpoint, but that it would fail in its large artistic conception. Yet those who doubted that anything epoch-making could come out of the West lived to see a standard set for international expositions that had never been achieved before. Those citizens in control of its destiny were farsighted enough to call to their aid the best talent of the city and placed at the head, men whose visions were worldwide, whose ideals led into the realm of the imagination, and whose power for organization was great enough to make practical their plans for a "Dream City."

For a long time the annual exhibition of works of art had drawn to the Windy City the best and highest things produced by American and foreign painters. During many years agents had selected from studios and salons abroad and in the East the best things to be found, and were so liberal in forwarding and returning the objects solicited that, even in the early days, the exhibitions contained works of the highest quality. It is recalled that Whistler's portrait of his mother and Sargent's Carmencita, now masterpieces of the Luxembourg gallery, were brought here. This big generous policy has continued and has not been stultified by the personal likes or dislikes of any individual. On the contrary, the aim has been to place before the public the many phases, "styles" and movements that during the past fifty years the art world has given forth.

In the summer of 1914, we visited the principal countries of Europe, seek-

ing new ideas in the realm of art expression. At the end of the trip, it could truthfully be said that during previous years there had been displayed on the walls of the Art Institute all the achievements and experiments of the various branches of the art of the world. Thus examples of the best and latest had been for years before the eyes of those who could see and appreciate, creating a background against which it was more or less easy to build a venture like the Columbian exposition.

The architectural director, practical in his idealism, surrounded himself with men who could materialize their visions. One does not feel that it is too much to assert that Chicago was the inspiration and impetus needed for the development of decorative painting in America. Of the twelve men known as the "domists," the greater number were awaiting the opportunity that came at this moment, and they made good. Their accomplishment here led to their employment in many national and state buildings and established on a firm basis the perception of beauty that comes from co-operation of painter and architect.

It was the same with sculpture. These far-sighted men, realizing how much external features were enhanced by groups, fountains, bas-reliefs, and symbolic figures, called to their aid many of our sculptors, giving them an opportunity, which made the exterior ensemble a thing of enchantment. The people of this country and the world were given an example of artistic unity that had hardly existed before, a product of the idealism of a distinctly material city.

The reaction from the World's Fair was in appearance distinctly retrograde; yet this was not true, for the level of public interest was much higher and

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soon movements took place that showed how deeply rooted had become the desire to possess art knowledge. Many societies were formed to promote all kinds of artistic endeavor too numerous to write about here. These gave pressure and influence in the right direction. Finally the most important Society of the past quarter of a century came into being, the "Friends of American Art."

From the earliest days of the Academy and the Art Institute schools there have always been women students of exceptional talent. Some, like Annie C. Shaw and Alice Kellogg, were cut off by death when nearing the goal of notable careers. Annie Shaw was greatly influenced by the Barbizon school, which was very much in vogue at that moment, but she gave promise of the development of a strong personal point of view. Her landscapes had freedom of execution and beauty of color. Alice Kellogg possessed an appreciation of character backed by solid technical training that was surpassed by few of the men. She had, added to her schooling here, the advantages of Paris and undoubtedly would have continued to be one of the leaders in our local art circle. Marie Koupal (Lusk), endowed with keen intelligence, talent and application, gave promise of a future second to none of her sex, and Pauline Dohn (Rudolph) had achieved an enviable position in her art when they entered a matrimonial career. Although one may feel in these cases that fine talent has been denied complete expression, yet the power of such individuals may have had its great influence in guiding the taste of many into art channels.

Miss Caroline D. Wade's life has been devoted to the cause of teaching and her pupils have had inculcated in them

the basic principles of art practice, and yet she has, from time to time, shown interesting pictures. Like Alice Kellogg, Martha Baker was taken away at the height of her achievement when she had won general recognition in painting easel pictures and miniatures. In this latter art few have excelled Virginia Reynolds in breadth of treatment and beauty of color. We have been dealing with women, up to now, who for one reason or another have ceased to produce but have held foremost positions in our art world. Had I space I would like to write of those of whose fame we are proud, like M. Jane McLane (Johansen), and whose successes we applaud; but the number of active workers still remaining here is very considerable. Pauline Palmer, whose effervescent personality pervades and enlivens all wherever she appears, expresses herself in spontaneous canvases, be it figure or landscape. The signal honor of being twice made president of the Chicago Society of Artists has been hers. Entirely a product of the School, Anna L. Stacey paints attractive figures and portraits that are in constant demand and show a high degree of technical ability. To develop an individual style is the aim of all painters and its recognition brings added joy to the beholder. This accomplishment is denied the many but not to Jessie Arms Botke whose decorative interpretations possess a charm of detail that does not detract from but rather adds interest to her artistic expression. It is probably fortunate for her many pupils that Ethel Coe devotes so much time to teaching, but we should be much richer artistically if her talent were allowed free rein. Lucie Hartrath paints excellent sunny landscapes and Eugenie F. Glaman depicts faithfully the "home



W. M. R. French, By Louis Betts. Collection of Art Institute.



Ex-Secretary of War J. M. Dickinson, By Ralph Clarkson.
War Department, Washington.

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life" of sheep and cows. Cecil Clark Davis has gained an enviable reputation in portraits of eminent people from Paris to Buenos Aires. Delightful miniatures have come from the hand of Mary Hess Buehr, and Marie Gelon Cameron, an adopted daughter from France, has painted many creditable portraits and genre subjects. The appeal of maternity is found in the well done pictures of Ada Schultz, and Jessie Benton Evans loosely interprets interesting Western wastes. Flora I. Schoenfeld adequately interprets what she considers the modern point of view. The studio of Elizabeth K. Peyraud produces too few canvases when one realizes her ability, and Caroline D. Tyler's miniatures are sympathetic interpretations.

This list of our women painters is by no means complete, containing as it does only some of the names of those seen regularly in our exhibitions, yet it shows how important they are in our art life in numbers and quality. There are a few, like Bertha E. Jaques, who, with distinction and charm in her work, and unusual executive ability, has been the leader in making the Chicago Society of Etchers a pronounced success. Hazel Frazee has designed charming book-covers and decorative illustrations, and there are numerous others who are doing excellent work in different fields of artistic endeavor. The Bohemian Club, in the eighties, and the Palette Club, later, were strong women's organizations. They are now but memories.

The Chicago Society of Artists, formed in 1888, after the Art League and the Western Art Association had outlived their usefulness, eventually subsided into ineffectiveness. It was weakened by members who seceded to organize the Cosmopolitan Club whose

life was neither long nor brilliant and which eventually ran out. A little over twenty years ago a new Chicago Society of Artists came into existence which has continued to grow until its influence has become one of the greatest in the city. Contemporary with it were the Art Association and Municipal Art League, the latter finally absorbing the former. The League has leavened and related large groups of people with art activities and has had a hand in initiating many of the civic beauty movements. Closely related to it in its functions is the Chicago Public School Art Society. It possesses a fine collection of paintings and prints which are loaned in rotation to the various schools and which help to elevate and direct the taste of the thousands of pupils. And there are various Women's Clubs which have their art committees and which hold exhibitions and receptions to give their members contact with what is taking place in the art world.

During this period of formative art life we have been fortunate in some of our writers who have shown sympathy and appreciation of our efforts. A layman, J. Spencer Dickerson, wrote for a long time discriminating and entertaining reviews for various periodicals and he undoubtedly had much influence in guiding the taste of many people. Probably James William Pattison, who was for years the Secretary of the Municipal Art League, helped materially by his kindly and effective criticism. He was an artist of ability and a fluent writer and talker. While sympathetic with all ideas his convictions were grounded in belief in highest craftsmanship. Isabel McDougall of the *Post* appreciated and upheld local accomplishment and Lena McCauley of the same journal has shown a keen understanding of our work

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and the province of the newspaper in art criticism. Harriet Monroe, the editor of "Poetry," for a long period wrote interestingly for various journals and stirred us up with "rough electric shocks."

Some ten years ago Kenyon Cox wrote of another important factor as follows in the New York *Evening Post*, May 3rd, 1911: "The hearty cooperation of all those in any way interested in art is generally facilitated by the existence of another institution, the Cliff Dwellers. Perched upon the top of the Orchestra building, overlooking the lake and almost opposite the Institute, is this artistic and literary Club * * * where, apparently, almost every one who is any one in Chicago may be met on any day but Sunday between twelve and two o'clock. There come the painters, the sculptors, and the architects, the writers and the musicians, and there also come the bankers and the officials of the Institute; there, over the coffee-cups, many a scheme is discussed, and those schemes that survive such discussion are finally launched. If such a club existed in New York it would not be such weary work trying to procure adequate exhibition facilities for the National Academy of Design and the other artistic societies centered in that city. Because such a club exists in Chicago they have the 'Friends of American Art.'

I have written of those men who were active in the early days before the Columbian Exposition and of whom some have carried on to the present time, and of the women painters before and since, but there are still a number that should be adequately characterized and whose participation in our field of art is important. There is a large body of teachers who have sacrificed something in accepting the vocation

and one finds in them a group that has made their impress not only in the modeling of young art life but in our exhibitions. Charles Francis Browne, a Massachusetts man, came here in 1892, entering into the art life of the city whole heartedly and into companionship with its workers. During the period of his activities he taught in the school, lectured, wrote, and produced landscapes of a high order. The Boston and Philadelphia art schools gave him a basis of craftsmanship to which was added the influence of various trips abroad. Many well designed, tender and richly toned pictures came from his brush. An annual exhibitor in the National Academy of Design, Adam E. Albright, has contributed to the joy of those who love real children at play, sunny and pleasing in their presentation. Karl Buehr, born in Germany, but owing more in his art to France, shows much clever invention, pleasing color, and fine drawing in his figure arrangements, both in and out of doors.

Psychology is not often depicted, yet Wellington J. Reynolds has displayed a number of canvases that exhibit a thorough technique and well illustrate his ideas. Sunlight, with strong contrasts of warm and cold color, appeals to Frederick F. Fursman and F. De-Forrest Schook is happy with delicate, luminous effects, while John W. Norton makes beautiful somber decorations. Albert H. Krehbiel has painted some scholarly decorations and refined landscapes. Walter M. Clute taught and painted well, dying with expectation of greater accomplishments. Mention should be made of Leon Roecker, Walter Sargent, Cornelius Botke, Adolph R. Shultz, Antonin Sterba, A. H. Schmidt, Albert H. Ullrich, Dr. G. E. Colburn, Wm. Clusman, J. Jeffrey

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Grant, L. O. Griffith, Oscar Gross, Beatrice Levy, E. Martin Hennings, Edward J. Holslag, Alfred Juergens, Arvid Nyholm, Fred V. Poole and Allan E. Philbrick, as constant contributors and upholders of our exhibitions.

A native son, Frederic Clay Bartlett, has gone far in developing a distinctly personal expression of artistic beauty and Frederic M. Grant has opened up a delightful field of decorative imaginings. Frank V. Dudley makes the picturesqueness of the Dunes sympathetically alluring in its various seasons. Etching and painting are equally successful in the handling of Charles W. Dahlgreen, and Carl R. Kraft is achieving reputation through landscapes of a highly meritorious quality. Rudolph Ingerle depicts with appreciative insight the hills and dales of the Ozarks. It is through the doors of the Palette and Chisel Club that many of these men have come out into larger fields and it should be counted one of the big influences in assisting and shaping the careers of our artists.

For years Edgar S. Cameron has contributed pictures of undoubted merit to our exhibitions and has painted a number of successful decorations. That John F. Stacey teaches more than he paints is our loss, for he knows his craft. Victor Higgins' art has developed into a synthetic rendering in lovely color arrangements of New Mexico subjects. Between illustrating and teaching Allan St. John finds time to execute some clever canvases.

The art impetus is so strong that several of our business men have achieved prominence enough to be made professional members of our art societies and are among the regular exhibitors. They are Edward B. Butler, Charles H. Dewey and Wallace DeWolf. Recently the Business Men's

Art Club has been organized with some fifty members where regular students' work goes on.

The Commission for the Encouragement of Local Art to purchase works of art to be placed in the City Hall, the public schools and other public buildings of the city was the creation of Mayor Harrison who has always been a sympathetic and knowing friend in aesthetic matters. The Arts Club, during the social season, holds frequent and varied exhibitions.

In this article I have not attempted to give even the names of many that might well be included nor have I written about those who no longer consider Chicago their home. Some of these return from time to time to exhibit or execute commissions. In most cases the mere mention of their names would be enough to recall their successes. I think I have shown how alive we are and that we have been most vital in the development and life of American art. I believe that the advancement of today would not exist upon the high plane that it does had it not been for the deep-rooted idealism of the West that nurtured Lincoln. Our art schools are founded upon ideas that seek to promote the development of craftsmanship and individuality and they are largely attended. That of the Art Institute alone numbers some 3,000 students each year, who come from all parts of the world. Chicago wishes to stand solidly for the encouragement, development and patronage of American art. As in 1855, when her citizens asked Healy to make this city his home, so today she wants the best that our own art can create. That this hope will eventually be fulfilled there is no doubt since the organization of the Friends of American Art, whose function is to that end.



Overlooking the Grand Staircase, Art Institute of Chicago.



West Front Art Institute of Chicago.

THE ART INSTITUTE OF CHICAGO

By CLARENCE A. HOUGH

THE Art Institute of Chicago was incorporated on May 24, 1879, "for the founding and maintenance of schools of art and design, the formation and exhibition of art collections" and, with the still wider purpose of cultivating and extending knowledge and appreciation of the fine arts.

While the Institute was, in a measure, the outgrowth of previous art impulses or associations in Chicago yet it possessed an immediate individuality that distinguished it at once from all former organizations. For several years following its incorporation in '79, its possessions, visitors and art school were cared for in modest rented quarters in the business heart of the city. Interest in the institution grew with remarkable rapidity and a corresponding expansion

followed quickly. In less than four years the Institute opened its own building on Van Buren Street and within the next half decade erected an addition and then added the adjoining fine four-story stone Romanesque building on Michigan Boulevard at the corner of Van Buren Street, the present home of the Chicago Club.

The next event of consequence, and the one which first gave the Art Institute international importance, was the purchase in 1890 of fifteen of the choicest Old Dutch Masters from the famous collection of the Princess Demidoff of Florence. These paintings, with other important canvases of their school, now hang in the Charles Lawrence Hutchinson Gallery of Old Masters. This gallery has been named in honor of Mr. Hutchinson, who has



A temporary exhibition at the Art Institute. Garden plans and embellishments.



A portion of the collection presented to the Art Institute by the Antiquarian Society.



Room of the Jacobean Period, in the Art Institute. Gift of the children of Mr. and Mrs. E. Buckingham

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been the president of the Institute for nearly forty years. Rembrandt, Rubens, Van Dyck, Hals, Hobbema, Van Ostade, Ter Borch, Jan Steen, Teniers, Ruysdael, Van de Velde and other masters are finely represented in this gallery.

The next step of importance in the history of the Institute followed soon and was closely connected with the Chicago World's Fair of 1893. There was a general sentiment in Chicago that some permanent building should be erected in connection with the Fair which should remain as a memorial of the great exposition. This sentiment soon crystallized into the proposition that there should be an art temple on the Lake Front, and that this structure, at the close of the Fair, should become the permanent home of the Art Institute. By a three party agreement between the City of Chicago, the directors of the World's Fair and the Trustees of the Art Institute, the city granted the use of 400 feet of frontage on Michigan Boulevard at the foot of Adams Street on which a building should be erected at the expense of the Art Institute and the World's Fair, the former to bear the greater part of the cost, the latter to have the use of the building for the World's Congresses, and the Institute to have permanent possession and occupancy after the termination of the Fair. The principal condition of occupancy by the Art Institute, as defined in the agreement, was that the museum should be free to the public on Wednesdays, Saturdays, Sundays and public holidays. Immediately following the close of the exposition the museum collections were installed, and on December 8, 1893, the permanent home of the Institute was formerly opened to the public and its doors have never since been closed for a single day.

In later years the Ryerson Library, Fullerton Hall and the large East Wing were added to the main building, giving a total floor space of 120,000 square feet, devoted to about 150 galleries, school-rooms, studios and offices. The Ryerson Library contains 14,000 volumes and is one of the few libraries in the world devoted exclusively to art. Immediately adjoining the Ryerson is the Burnham Library with 2,500 volumes on architectural subjects. Fullerton Hall is an auditorium seating 500 people. Here are held most of the important lectures and entertainments of the Institute.

The museum possesses more than 750 paintings; 1,000 pieces of sculpture, including casts, originals and antique fragments; thousands of prints, etchings, engravings and lithographs; 1,500 textiles of ancient and modern times, including Egyptian and Peruvian examples to the 18th century; collections of china, potteries, porcelains, etc., among them the Blanxius collection of English potteries and porcelains, one of the most complete extant. Among the well known collections, in addition to the Old Masters mentioned above, are the Henry Field, A. A. Munger and Nickerson memorial collections which include canvases by painters of the Barbizon school and early American landscape and figure painters. Modern art is well represented by a group of nearly 100 paintings presented to the Institute by the Friends of American Art, an association organized ten years ago for the purpose of purchasing and presenting to the Institute works by American artists. One gallery in the Institute is occupied entirely by paintings by George Inness, the gift of Edward B. Butler of Chicago. The collection of paintings in the museum has been greatly enriched within late



Rembrandt's portrait of "Young Girl at Half Open Door." One of the many treasures of the Art Institute of Chicago.



"The Song of the Lark," By Jules Breton. The most popular painting in the Art Institute of Chicago.



Assumption of the Virgin, By El Greco. Art Institute of Chicago.

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months by the addition of the important Kimball and Palmer bequests. These two collections contain important examples of the work of some of the world's greatest painters. Among the painters represented are Rembrandt, Turner, Reynolds, Gainsborough, Romney, Millet, Delacroix, Corot, Renoir, Zorn, Monet, Degas and Puvis de Chavannes.

The museum contains a large number of interesting and important art objects of antiquity, many of which have been presented by The Antiquarian Society of the Art Institute.

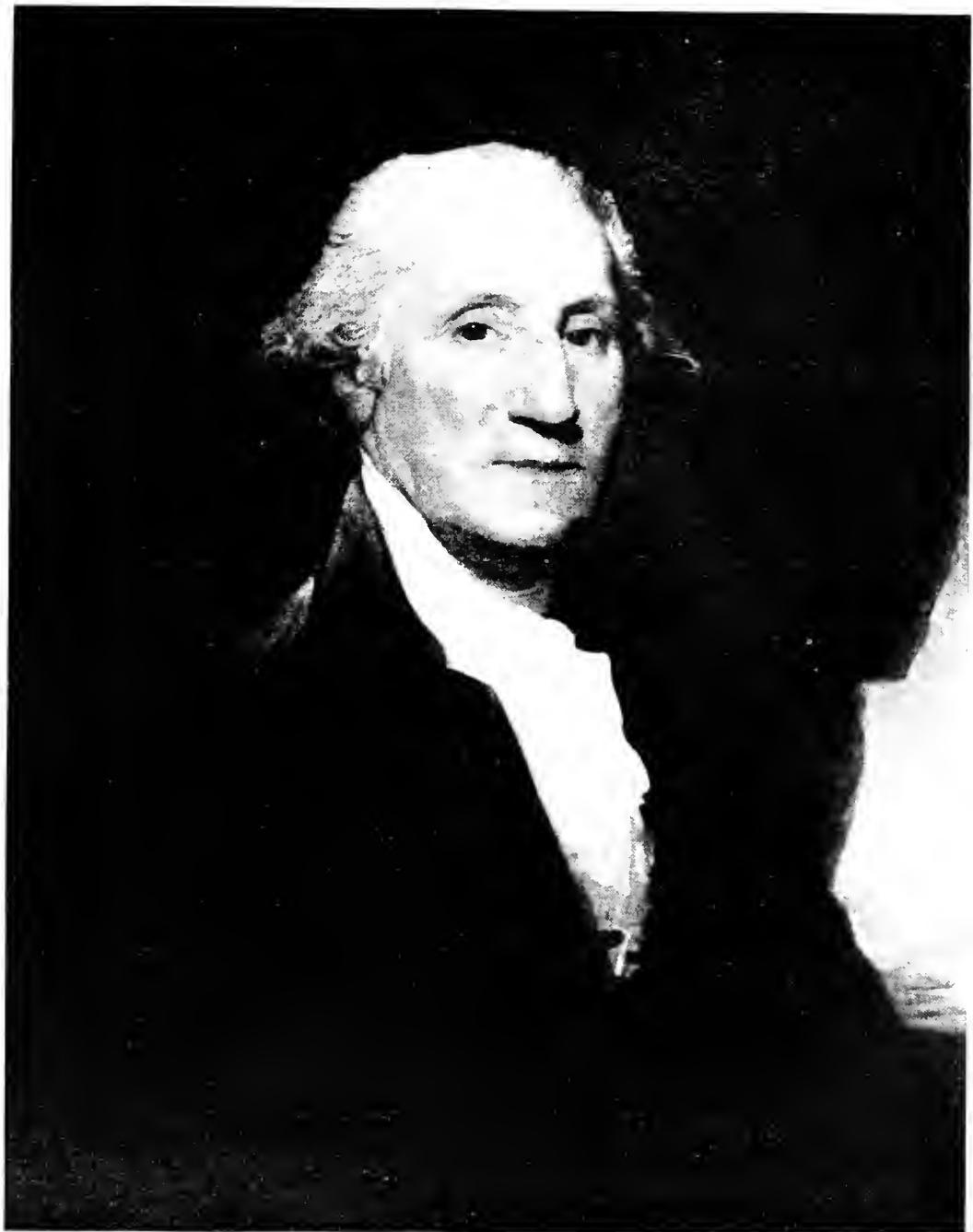
The permanent collections of the Institute are of great value to the student and the general public but they constitute only a part of what is offered to both. Each year there are about sixty temporary exhibitions of paintings, sculpture, architecture and applied arts consisting of group collections, "one man shows" and loans from private collections. A number of these exhibitions are conducted under the auspices of art societies and organizations. At the close of each school year there is a large and interesting exhibition of the work of the students. There are literally hundreds of other passing attractions during the year in the form of lectures, association meetings, concerts, pageants and other entertainments in Fullerton Hall and the Club Room. These affairs are of vital importance to the Institute in its mission of carrying art to the people. The patrons, visitors and students are thus kept constantly informed of current achievement and thought in the art world and the increasing thousands of citizens who constantly are drawn to the exhibits during the year, are evidence of what the Institute is doing for art among the people. Since the opening of the present home of the Institute twenty million people have visited the

galleries, libraries, school and auditorium; the annual attendance has usually passed the million mark and at the present writing the Institute's membership stands at about 13,000.

Three years ago the Institute, in conformity with its purpose to spread the knowledge and appreciation of art, widened its field of endeavor through the medium of an extension department which carries the message of art in the home to cities and towns far and near. This intimate and rather specific propaganda is called "The Better Homes Institute." A lecturer with an elaborate equipment, consisting of oil paintings, a collapsible room, movable fireplace, windows and doors, draperies, house and garden plans, photographs, etc., conducts a five day series of lectures and practical demonstrations on how to build, decorate and furnish the home.

The school of the Art Institute is cosmopolitan. It draws a patronage of 3,000 students a year from many states and nations. Many of the graduates and former students of the school have won fame and success in the art world. The faculty of the school is composed of about forty instructors and teachers. Eminent painters from the world over are from time to time secured as temporary instructors—among them have been such men as Sorolla, Mucha, Chase, Hawthorne, Melchers, Carlsen and Bellows.

The ever increasing support of the people, the constant vigilance and care of officers and trustees, and the bequests from philanthropic citizens have combined to make The Art Institute of Chicago what it is today—an educator of professional artists and art instructors, and an active, militant and effective agent in disseminating the appreciation of art among all classes of people.



Portrait of George Washington, By Gilbert Stewart. Collection of Arthur Meeker.



The Sacred Grove, By Pierre Puvis de Chavannes. Collection of Mrs. Potter Palmer.

SOME COLLECTORS OF PAINTINGS

By LENA M. McCUALEY.

LESS than a century since its settlement, and but half a century rising Phoenix-like from the flames of the Great Fire of 1871 that burned out its heart and veiled in gloom the ambitions of its founders, Chicago in these short years has established itself as a stronghold of the fine arts in America with an enthusiastic spirit of enterprise that is stimulating to the energies of producers and collectors alike.

Among the pioneer city fathers were men of vision who inherited culture from their homes in older cities. In the early thirties the village was named the "Garden City" because of the tasteful home grounds and the suburban groves of native oaks, willows, dogwoods and wealth of prairie flora at the head of Lake Michigan, a condition of natural beauty which in later years gave a park system and the Forest Preserves to the metropolis. In look-

ing backward, it is believed that the unusual number of painters of landscape of the middle west and Lake Michigan region, and the preponderance of paintings of landscape in private collections may in some measure be due to the influence of the woodlands of the Desplaines and Chicago Rivers and the Dunes of Lake Michigan with prairie lands and their sunset skies between.

With a background of nature and unlimited opportunity for expansion and business advantage, the democratic social leaders of Chicago accepted an artistic illumination in ways peculiarly their own. The owners of stately homes on the North Side, on Michigan Avenue south of the river, and on the west side of the stream—three colonies of individuality, had their own household gods in ancestral portraits, some of the schools of Sir Joshua Reynolds, Sir Thomas Lawrence, Romney, Hop-



The Sea, By William Ritschel. Collection of Paul Schulze.

ner and Raeburn and others proud of Colonial inheritance from Stuart and Copley. That collectors of the ear'y time had public spirit appears in the catalogue of the "First Exhibition of Statuary, Paintings, etc." which opened at Burch's Building, Wabash avenue and Lake Street May 9, 1959. Lieut. Col. James D. Graham U. S. A. was chairman of the committee and Leonard W. Volk the Curator. Mr. Volk executed five pieces of the fifteen pieces of sculpture, one of these being a life size statue of Stephen A. Douglas. G. P. A. Healy, the portrait painter, invited west to execute commissions

(1855) had seventeen portraits in a collection of 305 canvases of European origin. Col. Graham loaned paintings by Da Vinci, Van Ostade, Salvator Rosa and Titian, and thus is among the first private collectors of Chicago. In the meantime Martin O'Brien had come from New York to sell prints to collectors and in 1855 opened the first Art Dealers' Gallery. When the Academy of Design was organized in 1866 by L. W. Volk, Walter Shirlaw and F. S. Church, Martin O'Brien was a Fellow and John La Farge, G. P. A. Healy and Elkins, the landscape painter, exhibitors.



Interior of Forest, By Diaz. Collection of C. Bai Lihme.

The influence of G. P. A. Healy, painting 575 portraits of eminent men and women of Illinois in the years between 1855 and 1867, laid the foundations for a general interest in portraiture. Mr. Healy's presentments of statesmen of the Civil War period and prominent citizens are highly regarded today. The devastating Great Fire of 1871 which wiped out the handsome homes on the north side destroyed many portraits by Mr. Healy. At his death not long ago he bequeathed his own private collection of portraits to the Newberry Library where they hang today. The Historical Society and the

Art Institute possess examples of the original collection owned by the artist.

While the Great Fire of 1871 had wiped out homes, art galleries in the making, the public library and whatever art treasure the city had acquired, in less than eight years on May 24, 1879, the Art Institute was incorporated, the school opened and in 1883 the first exhibition held in the Art Institute Galleries. Like the initial display of 1859, it was a loan collection, and is evidence that lovers of the fine arts had begun to acquire works of art.

The World's Columbian Exposition of 1893 gave the greatest impetus of all

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Beata Beatrix, By Dante Gabriel Rossetti. Collection of Chas. L. Hutchinson.

to a curiosity concerning the arts of different lands and the opportunity to purchase paintings. Artists came from abroad. Anders Zorn of Sweden, Blommers of Holland and his companions, painters from France and England directly contributed to the Chicago collectors.

Many private collections of paintings date their beginnings to the artistic awakening of the World's Fair. With that era Chicago became more cosmopolitan, its wealth growing rapidly, and great fortunes were accumulated in the "Golden Age" preceding the "World War" just at an end. The Art Insti-

tute museum testifies to the private collectors of that era, the Henry Field Memorial Room, the Elizabeth Hammond Stickney Room, the A. A. Munger and the Nickerson Collections of paintings, prints and oriental antiquities. It was the private collector who laid the stones of the institution that today welcomes over 1,000,000 of visitors annually to its galleries.

To Charles L. Hutchinson the president, and to Martin A. Ryerson, vice-president, of the Art Institute, Chicago and the present generation of private collectors in particular, owes a debt of gratitude. They have added treasure generously and have persuaded others to give to the exhibits. The hospitality of the institution leads to educational influences among citizens at large, and there is not a collector to be named who does not feel responsive to the purposes of the museum and who does not realize the power it has to elevate taste and to satisfy a hunger for the solace of art among the people. Hence, Chicago's private collectors do not stand apart, but are bound up with the civic interests in art matters.

Mr. Martin A. Ryerson, vice-president of the Art Institute, is first in honors as a private collector. Mr. Ryerson is a persistent traveler, a student of art and a keen observer of the changing fashions in technique and the conditions that rule the periods of art production. His taste has a liberal range from the early Primitives of Italy to the transitional styles of today. While his purchase of the "Old Masters" of the fifteenth and sixteenth centuries, Perugino, Hans Memline, Ghirlandajo, Maitre de Moulins, School of the Amienois, Arentino Spinello, Jacopo del Sellaio, Giovanni Battista Tiepolo, Allegretto Nuzi, Neroccio di Bartolommeo, Alessandro Magnasco, Giovanni



Rembrandt with a Steel Gorget, By Rembrandt. Collection of Frank G. Logan.



Landscape, By Corot. Collection of Charles L. Hutchinson.

di Paolo, and Colijn de Coter and Bartholomeus de Bruyn and their kindred, might lead the viewer to believe that Mr. Ryerson preferred to choose among these and the Flemish and Dutch of this and later periods—Gheraerd David, Gerard Ter Borch, Jan Breughel the Younger, Joos van der Beke, Jan van Goyen, Pieter de Hooch, Adriaen van Ostade, Casper Netscher, Jacob van Ruisdael, David Teniers the Younger, Rogier van der Weyden and Lucas van Leyden, together with the Spaniards, Lucientes y Goya, and "Spanish Artist Unknown," the Venetian Guardi, the Genoese Alessandro Magnasco, the German Sebastian Scheel, one has but to turn from the doorway of the gallery in which he houses a

"Loan Collection" at the Art Institute to discover that he has made recent additions to his collections of modern French and secured unusual examples of American art.

In time, the collection of canvases which Mr. Ryerson is gathering from the studios as well as the markets of modern French painters, will be monumental of the era ushered in by Claude Monet and Pierre August Renoir. His French Impressionists gallery contains paintings of Monet's "Garden at Argenteuil," "Poplars at Giverny," "The Coast Guard," "Sea and Cliffs," "Cliff Road," "Misty Morning" executed in different years, his Venice "L'Eglise San Gorgio" and from Monet's English tour the paintings of "Waterloo" and



Dutch Fishing Boats, By J. M. W. Turner Collection of Mrs. W. W. Kimball.

"Westminster"—and in yet another mood a study in color of an arrangement of fruit. Thus there is a comprehensive representation of phases of the life work of the great Frenchman.

The canvases by Renoir hanging in the same gallery, illustrate his individuality beside the productions of his brother artist. Mr. Ryerson's Renoirs including the figure paintings of a "Child in a White Dress" and "The Sisters" with happy arrangements of fruit and flowers suggest the growth of a particular collection with a definite purpose. Contributing to the larger general collection of French painting since Monet and of the present are nearly one hundred canvases each

chosen with care as speaking for its master who is working overseas today.

Mr. Ryerson's twenty-two watercolors by Winslow Homer belong to the years of the noblest powers of this celebrated American. Such a group of drawings is convincing of the direct methods of a great painter in which technique and poetry are equally balanced. The catalogue includes studies from Winslow Homer's excursion to the Bahamas, his months in England and his fruitful period at the Atlantic Coast. Among the subjects from the Bahamas are "The Gulf Stream," "Stowing Sail" and "After the Tornado"—themes that developed into great compositions later. From over

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Altar Piece, By Giovanni Battista Tiepolo. Collection of Martin A. Ryerson.

seas came "Scarboro, England," "The Watcher," "The Return," "Tynemouth Priory" and "Flamboro Head." Adventures in the Adirondacks resulted in "Northwoods Club," "The Rapids-Hudson River," "End of the Day," "Camp Fire," "The Lone Boat" and "The Guide," and at his favorite studio on the Atlantic coast he painted "Breaking Storm—Coast of Maine," "Marblehead," "Sunshine and Shade—

Prout's Neck," "Breakers," "Evening Calm" and "Breaking Wave—Prout's Neck."

Mr. Ryerson is an insatiable collector of the arts of all time, but as yet chiefly of the painters of Europe. His example as a discriminating collector has inspired his associates, and should the day ever come when his private collections will be displayed in their entirety, the feast and all its surprises will be for the public and Chicago greatly benefit thereby.

The Mrs. W. W. Kimball Collection of paintings assembled year after year under the most exacting scrutiny of every canvas and its history, gave her home, 1801 Prairie avenue, the quality of a small art gallery of the noblest order. Mrs. Kimball had traveled and acquainted herself with art collections of the first rank and when she decided to acquire for herself, she had the wisdom to ask the service of conscientious art dealers with knowledge of the paintings on the market and the means of obtaining them. Her drawing room and library adorned with bronzes and art objects, each with its romance, the walls hung with paintings rare in the world's history of two centuries, was a Mecca to which only the few could make pilgrimages, although the doors were thrown open to the American Federation of Arts in Convention in Chicago some ten years ago.

At the death of Mrs. Kimball, June 1921, her will bequeathed the paintings, about twenty in all, valued at \$1,000,000 to the Art Institute, in which they are hanging today. Her last acquisition was "The Keeper of the Herd" by Jean Francois Millet, the finest example of the Barbizon master's work in the west. The portrait of Rembrandt's father, "Harinen Gerritz van

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Rijn" painted in 1631 and signed in monogram by Rembrandt, is a valued canvas. The Sir Joshua Reynolds portrait "Lady Sarah Bunbury sacrificing to the Graces" is famous in its school, and "Dutch Fishing Boats" by J. M. W. Turner commands regard as a thrilling example of the spectacular compositions by this eminent Englishman.

"Stoke-by-Nayland" (Suffolk) a richly hued luxuriant landscape by John Constable (1776-1837); the portrait of the Countess of Bristol and a landscape by Thomas Gainsborough (1727-1788), portrait of Mrs. Wolff (1815) by Sir Thomas Lawrence, portrait Lady Francis Russell (Anne Kershaw) painted by George Romney (1754-1826) and an Italian Landscape with white cliff and castle by Richard Wilson of the same period, constitute a worthy representation of the British painters of the eighteenth century of which the Lady Sarah Bunbury of Sir Joshua Reynolds is the brightest star in the galaxy of the arts assembled.

In addition to the lovely canvas, "The Keeper of the Herd", by Millet, Mrs. Kinball's group of French masters includes, "Bathing Nymphs and Child", (landscape) by Corot, "Pond in the Woods," by Diaz, Landscape by Jules Dupre, and of the modern impressionistic painters the compositions, "Woods; Village Church in Background," by Georges d'Espagnat (1870); "Nymphaea," Waterscape (1907), Bordighera (1884) and "A Field of Flowers in France," by Claude Monet (1840-); "Banks of River" (1877) by Camille Pisarro; "The Stout Poplar" (1891) by Alfred Sisley and "Cattle in a Hilly Country" by Emile Van Mareke (1827-1851). Of the Dutch School there is a "Wooded Landscape with Cottage and



Madonna with Angels, By Colyn de Coter. Collection of Martin A. Ryerson.

Horseman" by Hobbema (1638-1709) and a "Waterfall near a Castle" by Jacob van Ruisdael, strikingly characteristic of the masters. All canvases in this collection bear the signatures of the artists.

The private collection of paintings by French masters of the nineteenth century made by the late Mrs. Potter Palmer and long housed in a gallery built for them adjoining her residence on the Lake Shore Drive stands alone in its importance. Mrs. Palmer traveled extensively, visiting artists in their studios



Landscape, By George Inness. Collection of Cyrus H. McCormick.



Lady Bunbury, By Sir Joshua Reynolds, Kimball Collection.



Clouds and Sunshine, By A. H. Wyant. Collection of Wm. T. Cresmer.

and acquainting herself with the arriving styles and the younger painters making themselves famous in and near Paris. Her private gallery to which she made additions until the time of her death a few years ago, was open to the public and a knowledge of the celebrated group of men of the Barbizon School and those after them, Monet, Manet, Renoir, Sisley, Pissaro, Raffaelli and Puvis de Chavannes was brought into the educational field of art in the western city. By a generous agreement of her heirs, the Art Institute has the privilege of selection of the most desirable paintings without limiting their choice to the \$100,000, named in the bequest.

Mrs. Potter Palmer's gallery includes "The Sacred Grove" by Puvis de Chavannes, a composition that embodies the peculiar characteristics of this poetic Frenchman whose special gifts were

exercised in mural paintings of greater size. The eight examples of Jean Charles Cazin are illuminating of the breadth of vision of this master. Here is the "Adam and Eve Driven from Eden," "Magdalen in the Desert," "Judith Leaving the Walls of Bethulia," "Bathers' Breakfast," "Harvest Field" and "Cafe de la Paix" and a "Night Scene."

From Camille Corot, there is a variety of compositions to surprise the average viewer building his knowledge on the typical museum landscapes known to all. The six Corots present "Amalfi Italy," "Evening Landscape," "Ville d'Avray," "Fisherwoman of Zuy-decote-op-Zee," "Interrupted Reading" and the notable "Orphieus Saluting the Light." The four canvases by Jean Francois Millet maintain the popular ideal in "Hilltop, Shepherdess and Sheep," "Little Shepherdess," "The



Morning, By Blakelock. Collection of Ralph L. Cudney.

"Sheep Shearers," and "Rail Splitter." There is a "Wood Interior," by Diaz, "Lion Hunt," by Delacroix, "Reverie," by Bastien-Lepage, two paintings of women by Besnard, and a "Cattle Scene" by Troyon.

By means of the striking figure paintings, "The Dancer," "The Morning Bath" and "On the Stage," Mrs. Palmer introduced Edgar Degas to the art public of Chicago. Claude Monet's four typical canvases, as many by Camille Pissarro, "Horse Racing and Regattas on the Mediterranean," by Edouard Manet, a trio of studies of Paris by Jean Francois Raffaelli, and four canvases by August Renoir, "Cattle Scene," by Troyon, "Le Bretonne," by Dagnan-Bouveret, "Village Street Moret," by Sisley, "Twilight," by Lerolle, two water color sketches by Anton Mauve and a "Harbor Scene at Sunset," by Jongkind, both from Holland—are exceptional works. With these is an effective selection from American painters—George De Forest Brush, Mary Cassatt, Eastman Johnson, George

Hitchcock, Gari Melchers and the well known "Southampton Water," by James McNeill Whistler. To these must be added the distinguished portrait of Mrs. Palmer by Anders Zorn.

As President of the Art Institute longer than three decades, the first interest of Mr. Charles L. Hutchinson in the matter of collecting, is not for himself but for the museum and its galleries. Mr. Hutchinson has an independent taste cultivated by travel which has led to an intimacy with the famous collections abroad and in America, and the producing artists of the present. His liberal point of view accepts the worthy expressions of the day, while the private gathering of paintings that he loans to the Art Institute from time to time, indicates that he has bought the pictures of all periods because he liked them for one reason or another, the gallery being a museum exposition of periods and masters on a small scale.

"Beata Beatrix," by Dante Gabriel Rossetti of the Pre-Raphaelites, is the



Maj. André, Attributed to Sir Thomas Lawrence. Collection of Charles F. Gunther, now at the Chicago Historical Society.

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brilliant canvas of this collection. The portrait of Joachim by George Frederick Watts is notable. There are representative works by Corot, Daubigny, Dupre, Diaz and Fromentin. "The Laughing Boy" by Hals, "Skaters" by Van der Neer, small paintings by Teniers, Baron de Leys, Thomas de Keyser, Netscher, Palamedes, and modern canvases by Ranger and Henri, with examples of the Early Italian and a number of unsigned works, make a pleasing exhibition rather for the sake of what pictures offer than from the point of view of the specialist collector.

Mr. Frank G. Logan's home has congenial wall spaces for the enshrinement of his portrait of "Rembrandt Wearing a Steel Gorget," by the immortal Dutchman. In association with it are "Seamen" and "Peasant Interior," by Josef Israels, superior landscapes by Weissenbruch, De Bock and Mauve, "Cattle," by Troyon, "Landscape with Figures," by Corot, and choice compositions from Dupre, Diaz, Jacque and Rousseau, and by way of variation in a somewhat extensive gathering admirable portraits by Hoppner and Opie of the English school of over a century ago.

William O. Goodman, associated with Mr. Logan as trustee of the Art Institute, is first of all interested in the larger collections of the Friends of American Art. In his home is the result of many years intimate interest in the contemporary art of Europe with work of Americans who have arrived at distinction. Mr. Goodman's refined selection is shown in his assembly of the paintings by Cazin (3), Jacque, Diaz, Van Marcke, Harpignies, L'Sidaner, Israels (2), Blommers, Mauve, Schreyer, Bouguereau, and the Americans Keith, Inness, Dewing, Murphy, Tryon and Benson and J. Francis Murphy, with a liberal choice of as many more from

the studios of the nineteenth century and after.

The Edward B. Butler Collection of paintings by George Inness, one of the most valued galleries at the Art Institute, was the outcome of that gentleman's increasing devotion to the accomplishments of this masterly artist who had the appreciation of Europe and Great Britain as well as the praise of his own countrymen. Mr. Butler's twenty canvases by George Inness were purchased for a sum approaching \$150,000. Mr. Inness' periods are represented in pictures from the Catskills dated 1867 and 1870, a season in Italy, and France and that most fruitful period in the nineties when the "Sunset in the Valley," "Moonrise," "The Home of the Heron," "Early Morning Tarpon Springs," "Threatening" and "The Afterglow" were painted with other memorable canvases of the gallery.

As might be expected, in the interesting collection at Mr. Butler's home there is a "Silver Morning" by Inness. And characteristic of the American collector who rarely specializes on century old canvases but who is alive to his generation, Mr. Butler has acquired fine examples of the Dutch masters at the height of their powers not so long ago—Israels, Weissenbruch and Mauve, of Thaulow, eminent in his time, and Le Sidaner of France. He owns a dramatic western landscape by William Wendt, a marine by Paul Dougherty, and "In the Firelight" by Frank Benson of Boston with other works of interest.

Mr. C. Bai Lihme's less than a dozen paintings familiar to the public includes "Sunrise in the Orchard," by George Inness (1892), a composition of the first rank. This and the landscapes by Corot, Rousseau and Diaz and an A. H. Wyant, constitute one of



Dr. Welsh Tenement, By Sir Henry Raeburn. Collection of the Art Institute, formerly of the R. Hall McCormick Collection.

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the most carefully selected of the personal collections known in the city. All the canvases are of goodly size, all of exquisite charm in spirit and the magic of color.

The Mrs. Francis Neilson gallery of twenty seven canvases is extraordinary because of the distinguished portraits of beautiful women of the family—that of Mrs. Neilson painted by J. J. Shannon and of Isabel and Marion Neilson and of Ruth Morris, painted by Ruth von Scholley, together with the portraits of Mrs. Veitsch and Jane Nesbit by Sir Henry Raeburn, Captain Porter by Sir Joshua Reynolds, "Master Tucker" and "Lady Bernard as Psyche," by Sir William Beechey. It is one of those galleries in which attention has been given to attractive subject material. Great names are represented from the Dutch, French and English Schools, while the eye at once recognizes that exceptional care was exercised in the choice. Among the paintings are "Old Age" and "A Labor of Love" by Israels, "The Harvest Wagon," by Gainsborough, "The Seiners" and a landscape by Corot, landscapes by Daubigny, Dupre, Diaz and Richard Park Bonington, a "Golden Sunset" by Inness and representative canvases by Monet, Wyant and Millais.

Mr. and Mrs. Cyrus Hall McCormick's paintings illustrate the interest of art lovers at the beginning of the twentieth century. The enthusiasm for George Inness finds expression in five landscapes of the best period of the great American. A. H. Wyant, his contemporary, is represented by "Keene Valley." The English School appears in the works of Sir Thomas Lawrence, John Constable, Old Crome, Gainsborough, Nasmyth and Hogarth. From the continent came a fine Bouguereau, and the works of Schreyer, Israels, Ziem,

Diaz, Dupre, Harpignies, Corot, Jacque, Rousseau, Troyon, Van Marcke, Dauchez Henner, Sanchez Perrier, and more artists, the limited space at command in this article forbidding the description and details that the subject well deserves.

English portraiture of the eighteenth century has won the attention of Mrs. Arthur J. Meeker, whose choice of three portraits by Stuart, two by Peele, and others by Inman, Trumbull and Copley, comprise an exceptional gallery.

The late James Viles collected paintings by Claude Monet at the height of the brilliant career of the French Impressionist. This group of rare beauty hangs in the family residence at Lake Forest. Mr. Arthur Aldis has a small but interesting collection in its beginnings in modern art in his home at Lake Forest.

Paul Schulze's gallery of American paintings has reached an importance entitling it to particular regard. Mr. Schulze's home in Kenilworth, Illinois, was a veritable museum of paintings and sketches by contemporary painters. He has become a selective collector rejecting many canvases that formerly interested him, to found a gallery in which only the best of Ben Foster, Gardner Symons, Redfield, Henri, Octman, Bruce Crane, William Ritschel and contemporaries appear in large, striking canvases.

The late Dr. F. W. Gunsaulus was not only a collector of paintings and art objects but one whose enthusiasm stimulated others to acquire in special directions.

Among active collectors Ralph Cudney is known for a keen discrimination in his purchase of canvases for a private gallery, jealously guarded from the public. He enjoys the elusive and poetic. The landscapes painted by

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Blakelock, Wyant, J. Francis Murphy and a rare figure painting by Fuller have histories in the records of dealers and museums. They hang on his walls with companion pictures of a kindred aristocracy.

William T. Ciesner is a leader among the younger collectors constructing independent groups of the best works of American painters. Unlike the first Chicago collectors who went to European art centers eagerly, Mr. Cudney, Mr. Cresmer, and Mr. Valentine show faith in the standards of American art. The six most important canvases in Mr. Cresmer's home where forty well chosen pictures are the foundations of a larger gallery, are "The Winding Path" by J. H. Twachtman (one of the very best Twachtmans), "Clouds and Sunshine," by Alexander H. Wyant, "Morning Englewood," by George Inness, "To the Rescue," by Winslow Homer, "Moonlight-Enchanted Pool," by R. A. Blakelock, and "Edge of the Swamp," by J. Francis Murphy.

Mr. and Mrs. L. L. Valentine's private gallery possesses a number of small jewel like canvases including Blakelocks as well as a score of paintings by contemporary Americans. Mr. Valentine is an eager collector and his gallery is on the way to importance.

Charles W. Dilworth gives his attention to a collection of American painters owning compositions of his personal choice painted by J. Francis Murphy, H. O. Tanner, Ralph Blakelock, William Wendt, William Ritschel and Paul Dougherty and others of the period.

Unique to the west is the practice of women's clubs and social organizations in establishing art galleries of the works of local painters. The Municipal Art League has a growing collection of paintings by artists of Chicago, one

canvas being purchased every year. The Chicago Woman's Club, the Archie Club, the Chicago Woman's Aid and half a dozen more organizations affiliated with the Municipal Art League, have private collections housed in their meeting rooms and estimated as worthy in art and of considerable value.

An extensive survey of the field recalls notable collections that left their impression on artistic tastes in the west, and galleries of paintings in their beginnings in private homes which have taken root and promise much for the future. In view of the place of the family in our social life, it is permissible to speak of the R. Hall McCormick collection of paintings, principally of the English School, which was recently dispersed on the death of Mr. McCormick but of which there remains the Sir Henry Raeburn portrait of "Dr. Welsh Tennent of Tennent House, Fife" a fine, well preserved example of the art of the English master.

The Gunther Collection, made by Charles Gunther, a man of varied interests in a life time included much Americana in books, manuscripts, prints, antiquities and curious articles of historical value as well as paintings. The portrait of Maj. John André by Sir Thomas Lawrence, chosen from a vast number of canvases of British and American origin, hangs in the rooms of the Chicago Historical Society which is slowly but surely assembling an interesting gallery. The Newberry Library inherited paintings by G. P. A. Healy. The Chicago Club has its collection of portraits of its officers and eminent members by equally great painters. Anders Zorn is represented here by one of his best portraits. The Union League Club owns over 200 well chosen canvases by living American painters.

FRIENDS OF AMERICAN ART

By LENA M. McCUALEY

THE ORGANIZATION of the society, "The Friends of American Art," came from an inspiration of a Chicago artist, who believed that the hour had arrived for a practical recognition of the achievements of our national painters and sculptors, by means of the acquisition of examples of their works worthy to be preserved in the Art Institute. Thus it happened that about 1909, some 150 members of the Art Institute and art patrons, united in a society agreeing each to pay \$200 annually, creating a fund of \$30,000 for the purchase of works of art deemed suitable for the gallery. Mr. William O. Goodman, a trustee of the Art Institute, was elected president and a board of directors including connoisseurs and artists, controlled the activities. As a result, The Friends of American Art have purchased nearly 100 canvases, pieces of sculpture and engravings, constituting a collection that in a measure surveys the field of production by American artists from colonial days through the 120 years of the republic, and redounds to the honors of our national art. Not least, the example of the Friends of American Art has been followed by museum associates east and west and has given an impetus to the formation of similar collections.

Since the enlargement of the Museum by the opening of the new East Wing, the Art Institute has been able to keep the Friends of American Art collection on exhibition continuously. As in all human affairs, the list of subscribers changes, but the interest continues unabated, new friends taking the place of those who have been obliged to sever connections, while the gift of the Good-

man Fund of \$50,000 provides an income which when added to the annual revenue of the organization insures its continued purchasing power.

The stranger unaware of the progress of American painting is amazed at the beauty, individuality and strength of the canvases hung in the exhibitions. It is possible to study the best periods, although the Colonial and the work of the last twenty years in contemporary painting and sculpture are more conspicuous. The chief aim of the society has been to acquire, so far as its resources allow, a collection of modern American works of art representative of the best that is now being done and also of the present standard of art and taste. In addition to owning works by artists of established reputation, it seeks to encourage younger artists—to recognize them early by purchasing their works. This has had a wholesome effect on the production of the year, painters executing more important and larger canvases with the hope of their being purchased for the collection. Although the majority of purchases are made in Chicago, there is no rule to prevent other buying.

While the whole spirit of the Friends of American Art is the encouragement of the contemporary painter, sculptor and engraver, it is believed that the assembly of the best of early American portrait painters will add value to the collection. Thus far there have been acquired attractive canvases—Thomas Sully's "Mrs. Lingen," Gilbert Stuart's "Maj. Gen. Henry Dearborn," John Singleton Copley's "Thomas Vawdrey," Henry Inman's "William Inman," and Benjamin West's "Portrait of a Man," "Psyche" and "Examination for Wit-



Thomas William Vawdrey, By John Singleton Copley.



Mrs. Charles Clifford Dyer, by John Singer Sargent.



"He Who Is Without Sin," By Benjamin West.



The Drama of Life—The Marginal Way, By George Selfred Williams.

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nesses in a Trial for Witchcraft" by George Fuller are desirable reminders of the early nineteenth century.

In the majority of modern pictures, the names of the National Academicians and standard bearers of ideals are affixed to the canvases. The gracious figure painting, "Sunlight," by John W. Alexander contributes distinction to the gallery. Ralph Clarkson's "A Daughter of Armenia" is a stately piece of portraiture. Louis Betts' "Milady" is notable in graciousness with a record of prize winning honors at the National Academy. And the signatures of J. McNeill Whistler, Winslow Homer and John Singer Sargent on their compositions have an unquestioned value to the seeker for important names in the catalogues.

To name pictures would not convey the vision of the walls of this brilliant collection. The committee acknowledges that it has made mistakes in purchases, errors of judgment possible to any collector, as every work of art is dependent upon the test of time and the rivalry of its environment. Yet as a whole the Friends of American art have succeeded in their altruistic aims of encouragement and assembled a display of works reflecting the progress of the times, and good to look upon.

Purchases are made from the annual exhibition of American Oils of every autumn, the Chicago Artists Exhibition and special shows during the year. Among the painters represented are Frank W. Benson, W. Elmer Schofield, John H. Twachtman, J. Alden Weir, Robert Spencer, Ben Foster, George Elmer Browne, William Ritschel, J. Francis Murphy, Oliver Dennett Grover, Daniel Garber, Childe Hassam, Charles W. Hawthorne, Richard Miller, Carl F. Frieske, Emil Carlsen, Gifford Beal, William Keith, Leon

Kroll, William M. Chase, Frank Duveneck, Robert Henri, John C. Johansen, Katherine Dudley, Frank C. Peyraud, T. W. Dewing, Jonas Lie, Lawrence Mazzonovich, Grace Ravkin, George Bellows, Elliot Torrey, William Wendt, Frederick J. Waugh, L. H. Meakin, M. Jean McLane, Elihu Vedder, Everett L. Warner, Lawton Parker, Gardner Symons, W. Elmer Schofield, Randall Davey, Arthur B. Davies, Mary Foote, William P. Henderson, James R. Hopkins, Guy C. Wiggins, Wilson Irvine, Howard Giles, Walter Ufer, Edgar Cameron, Abram Poole, Elizabeth Sparhawk Jones, Henry Golden Dearth, and others, making a truly catholic gathering.

"The Solitude of the Soul," an impressive marble group of larger than life figures by Lorado Taft, was the first purchase in sculpture by The Friends. "The Sower," a gigantic male figure in bronze, startling in its superb quality, by Albin Polasek, is an important acquisition. "Fighting Boys," a bronze fountain by Janet Scudder, "Dancing Girl and Fauns" and "Indian and Pronghorn Antelope," by Paul Manship, (bronze) and "Eleanor" (marble) by Chester Beach are in the class of the well chosen.

American painters, sculptors and artists in various media have substantial encouragement continually before them in the many collections under the auspices of the different societies on the plan of the Friends of American Art which had its beginnings at the Art Institute of Chicago. Still animated by enthusiasm, the original Friends are adding to a gallery which is historical of national progress, and which is one of the most inviting as well as the proudest possessions of the art museum.



THE FIELD MUSEUM OF NATURAL HISTORY

By FAY-COOPER COLE.

WITH the opening of the new building of Field Museum of Natural History another great step was taken toward justifying Chicago's claim to being a center of art. The building itself, a massive marble structure of Greek Ionic type, rises eighty feet above the park and is surrounded by a forty foot terrace of similar material. It has been pronounced a master-piece of architecture but it is more than that for it represents a distinct advance in construction and lighting of exhibition halls, of work rooms and laboratories. From the Museum broad boulevards will lead through Grant Park on the north, and to the outer drive on the south; Roosevelt Road, when completed, will pass directly in front, while on the east is the lake, so that an unrivaled setting is assured.

As one ascends the broad steps leading to the portico, with its flanking bays, he is at once impressed with the strength and beauty of the caryatid figures, four monumental sculptures, similar yet absolutely individual. These are duplicated on the south side of the building, while above each caryatid porch is a horizontal panel, in low relief, representing one of the four main departments of the Museum.

Inside the bronze portals one enters the Stanley Field Hall with its great white arches and simple but effective decorations. It is an immense hall, seventy feet wide, three hundred long, and is lighted from the roof seventy-five feet above the floor. Entrance from north or south is through an arch on either side of which is a tall column supporting a symbolic figure suggesting some activity of the institution; Natural Science and the Dissemination of Knowledge appear at one archway, Research and Record at the other.

Another notable group, not yet finished in the marble, is to appear against the attic of the portico. Above the four columns are colossal figures representing Fire, Earth, Air, and Water, while flanking them are an equal number typifying the points of the compass. Here the sculptor has had greater freedom in the characterization of his subjects and has, perhaps, achieved his greatest success, yet each figure and the whole group fits perfectly into the decorative scheme. Seldom, in this country, has the opportunity been presented to create a group of architectural sculptures of such magnitude, and seldom has such a task been entrusted to a single man. To the American artist, Henry Hering, must

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be given the credit of having produced one of the most important contributions to the sculpture of our land.

As the visitor enters the east exhibition halls, which extend at right angles to Stanley Field Hall, he discovers at once that the claims of the student of art have not been neglected. The first objects here displayed are from the Eskimo and the Indians of the Northwest Coast of America, and, as an introduction, there are shown three cases describing the artistic ideas and accomplishments of these primitive folk. One case shows typical features of Eskimo art, ranging from the rather simple forms of Hudson Bay and Smith Sound to the elaborately carved and etched utensils of Alaska. The pattern boards and utensils used in the production of the totemic art of the Tlingit, Haida, and neighboring tribes, are fully demonstrated, and then follow cases showing how this art is adapted to various forms and types of objects. The basket ornamentation of the Tlingit is given in drawings and in the basketry itself, while the story of the Chilkat blanket is made plain even to the child.

In the more advanced cultures of classical times, of Mexico, ancient Peru, China, and India the decorative motifs on pottery and fabric, in stone and wood carvings, and in ceremonial paraphernalia are at once an inspiration and a textbook. The collections of Egyptian and classical archaeology are the first of this class to receive attention. Here are offered pottery, bronzes, marble and alabaster vases, figures in bronze and stone, portrait tablets, charms and jewelry as well a collection of mummies and coffins ranging from the pre-dynastic to the Roman periods.

In the Chinese exhibits is shown the transition of the art of China from the

formalism and geometric symbolism of the early archaic period, to the idealistic productions which characterize the Han. From the graves of the T'ang dynasty comes a large series of clay figures representing the warriors, acrobats, and other classes of that era; an invaluable series for the ethnologist but equally of value to the sculptor, as an evidence of the high development of the modeler's art of that period.

Adjoining the main exhibit is a room devoted to the pictorial art of China, in which are to be found rubbings from stone engravings of the 12th century; paintings from the Sung period done on long rolls of silk and depicting such subjects as the games of a hundred boys at play, or a journey up the river in spring. Here too are silk tapestries and a screen of twelve panels done in feathers and carving, which brings us up to the 18th century. It might seem, at first glance, that the Museum of Natural History is encroaching on the field of the Art Institute, but a closer study shows that these are veritable textbooks, depicting the life of town and country in the China of bye gone ages.

A similar hall, devoted, to Japanese art, displays a painted screen of the Tosa school, and a selection of prints, principally Surimono, cards of greeting.

From China and Japan the visitor is led into collections from Tibet, India, Java, and Africa; past cases devoted to textiles, to clothing on costumed figures, to jewelry, to images, paintings, musical instruments, and finally to the wonderful carvings on ivory and the metal castings from the ancient city of Benin.

The Field Museum is first of all a museum of Natural History; but as such it is offering its rich collections toward giving Chicago its rightful place as an art center.

ART AT THE UNIVERSITY OF CHICAGO

By DAVID ALLAN ROBERTSON.

Dean of the Colleges of Arts, Literature and Science and President of the Renaissance Society.

THE architecture of the University of Chicago has been of interest ever since the far-sighted trustees of the new foundation decreed that there must be a well considered building plan and engaged Henry Ives Cobb to draught a sketch for a complete institution to occupy the four city blocks which in 1892 comprised the original site. The trustees decided to have a late form of English Gothic expressed in Bedford limestone and tile roof. It was Mr. Cobb who designed the earliest structures, the residence halls for men and women, the principal recitation building, Cobb Hall, Kent Chemical Laboratory and Kent Theater, Walker Museum, and Ryerson Physical Laboratory. In 1897 he planned the four Hull Biological Laboratories which, with a graceful iron entrance and an impressive stone gateway, enclose Hull Court. The Decennial Celebration of 1901 was marked by the laying of cornerstones of structures, for which Shepley, Rutan & Coolidge were architects. These buildings and the later designs by this firm have been marked by a delicate adherence to the traditions of English collegiate Gothic. Hutchinson Hall was erected after careful measurement of Christ Church Hall, Oxford; the Mitchell Tower was studied from the tower of Magdalen, differing only two feet in height—a difference chiefly due to the absence of the pointed finials of the original; and the University Avenue side of the Reynolds Club is a shortened form of the garden front of another Oxford college—St. John's. Even the stark Bartlett Gymnasium is in its entrance reminiscent of

the gates of Trinity College, Cambridge, and the east tower of the Harper Library is like the tower above the staircase leading to Christ Church Hall. The same care for tradition is discoverable within these buildings, especially in Hutchinson Hall and the Reynolds Club. Greater freedom, but the same attention to tradition is to be noted in the Classics Building, Ida Noyes Hall, the Harper Library, and Leon Mandel Assembly Hall. This last was an especially interesting problem, inasmuch as there is of course no precedent for an English Gothic theater. The richness of architectural detail in all of the buildings by Shepley, Rutan & Coolidge and by Coolidge & Hodgdon merits study such as the University Guide Book affords. The same richness of accurate detail marks the plans for the Theological Building, the Bond Chapel, the cloister connecting these two, and the bridge connecting Haskell with the Theology Building. The same firm has made the drawings for the Billings Memorial Hospital and Epstein Dispensary. Another building begun in 1901 was Charles Hitchcock Hall by Dwight H. Perkins. Adhering to the general plan for the University, Mr. Perkins yet gave to this restful lines and used Illinois plant forms in place of the usual gargoyle and other decorations. Because Charles Hitchcock was so closely associated with the early history of Illinois, Indian corn and other familiar forms may be noted as a meander above the main door and in the low stucco enrichment of the library. A French touch has been given to Emmons



Harper Memorial Library, University of Chicago.

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Blaine Hall and the other buildings of the School of Education by James Gamble Rogers. Holabird & Roche, the designers of Julius Rosenwald Hall, have expressed the purpose of the building, not only structurally, but in the stone carvings of eminent men representing aspects of the earth sciences and in the representations of fossils and the use of restorations of Limnoscelis and Lepidosauriel as gargoyles. The new Quadrangle Club will be a domestic Tudor brick structure, designed by Howard Van Doren Shaw. The crowning architectural feature of the University is to be the chapel with its auxiliary structures occupying an entire block at Woodlawn Avenue and the Midway. The chapel has been entrusted to Bertram Goodhue of New York, whose preliminary sketch shows an imposing masculine church with an impressive tower at the crossing, a tower 216 feet high. The spirit of Gothic rather than meticulous devotion to traditional measurements is to be found in Mr. Goodhue's designs—notably in the glorious tower and windows. It must be obvious, then, that the University of Chicago, in preparing a general building scheme and determining on a general type of architecture has yet been able to secure unity with variety—one of the few American Universities to use the foresight which Thomas Jefferson exhibited when he projected the design of the University of Virginia.

Within the buildings of the University are opportunities to study the arts allied to architecture. The most notable glass is in Bartlett Gymnasium, designed by Edward D. Sperry, of New York, and executed in 15,000 pieces by the American Church Glass & Decorating Company—the crowning of Ivanhoe by Rowena after the tournament at Ashby. There is a

Tiffany window in Leon Mandel Assembly Hall and in Hutchinson Hall and the Reynolds Club are some heraldic medallions. The walls in the Reynolds Club were painted by Frederic Bartlett, who is the painter also of very rich presentations of medieval sports in the main entrance to Bartlett Gymnasium, the memorial to the painter's brother. Many of the ornaments are in *gesso* and gilded in antique gold leaf after the manner of early English and Italian decorations. Mr. Bartlett designed also the curtain in the Reynolds Club Theater—a fête in a medieval town. In the theater of Ida Noyes Hall the mural paintings—a record of the Masque of Youth, performed by the women of the University when the Hall was dedicated—were painted by Jessie Arms Botke. This hall contains also a collection of rare oriental rugs and other furnishings deserving study.

In addition to the very large amount of architectural carving there are several works of sculpture. Lorado Taft is represented by a dedicatory tablet in Kent Chemical Laboratory, the Stephen A. Douglas memorial tablet, and the memorial to Belfield in Belfield Hall. Silas B. Cobb in Cobb Hall, George Washington Northup in Haskell, Thomas Chrowder Chamberlin in Rosenwald are also by Mr. Taft. Daniel Chester French did the memorial to Alice Freeman Palmer in the Mitchell Tower. The bust of John D. Rockefeller above the south fireplace in Hutchinson Hall is by William Couper of New York. Paul Fjelde of New York designed the bas-relief of Joseph Reynolds in the Reynolds Club. The bust of Francis W. Parker in the main entrance of Emmoins Blaine Hall is by Charles J. Mulligan.

Portrait painters are represented in several buildings, but chiefly in Hutch-



The Mitchell Tower, University of Chicago.

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inson Hall. In this beautiful room are placed the portraits of trustees and members of the faculties. The founder of the University, Mr. John D. Rockefeller, by Eastman Johnson, occupies the principal place. Gari Melchers' portrait of President Harper hangs to the left of the Founder's picture. Lawton Parker is represented by portraits of Martin A. Ryerson, the president of the Board of Trustees and by one of President Harry Pratt Judson; Ralph Clarkson by A. C. Bartlett, E. B. Williams, H. N. Williams, S. B. Cobb, Leon Mandel, Professor T. C. Chamberlin (in Rosenwald Hall) and Dean R. D. Salisbury (in Rosenwald Hall.) Louis Betts painted the portraits of Dr. T. W. Goodspeed, Dean George E. Vincent, Dr. F. W. Gunsaulus, Charles L. Hutchinson, LaVerne Noyes, and the portraits in Ida Noyes Hall of LaVerne Noyes and Ida Noyes. The portrait of Professor Von Holst is by John C. Johanson. There is another in the Harper Library by Karl Marr of Munich. The picture of Galusha Anderson is by Frederic P. Vinton of Boston and that of Dean Marion Talbot by Walter D. Goldbeck. In the library of Hitchcock Hall the portrait of Mr. Hitchcock is by Wellington J. Reynolds, and Mrs. Hitchcock's portrait is by Henry S. Hubbell. In the trophy room of Bartlett Gymnasium is a portrait of A. A. Stagg, Director of Physical Culture and Athletics, by Oskar Gross. The portrait of Mrs. Nancy Foster in Foster Hall is by Anna Klumpke, and in the same hall is a portrait of the head of the house, Professor Myra Reynolds, by William M. Chase. In the President's office is placed temporarily a copy of John S. Sargent's painting of John D. Rockefeller.

Of prints the most interesting col-

lection is that of the lithographic portraits of English and French men of letters, arts, and statesmen by Will Rothenstein. The collection includes one of the twenty-five copies of the famous "Oxford Portraits"—the only copy sent to the United States. This collection of about one hundred prints was selected by the artist for a distinguished American collector, and makes an interesting display of lithographic art, as well as a series of portraits as important for the 1890's and the early years of the present century as George Frederick Watts' paintings are for the Browning-Tennyson period.

The museums of the University are primarily for teaching purposes. This is true not only of the extremely important paleontological collections in Walker Museum, but also of those in Classics, Harper, and Haskell. The Classics museum contains the Lowenstein collection of Greek and Roman coins, some terra cotta, glass, and marble fragments. In Harper Library the Erskine M. Phelps collection of Napoleonana contains portraits, busts, medals, orders and personal relics of Napoleon. In Haskell Oriental Museum is the Babylonian-Assyrian collection, and a very important Egyptian collection of over 14,000 original monuments from all the great epochs of Egyptian history—many of them of great artistic importance. These have been collected by Professor James H. Breasted, Director of the Haskell Oriental Museum and of the Oriental Institute of the University of Chicago.

The Department of the History of Art was organized by Frank Bigelow Tarbell, who for years was professor of Classical archaeology. Professor Tarbell died in 1920. Courses have been given in former years by Pro-

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fessor Tarbell, George Breed Zug, now of Dartmouth, Richard Offner, and professors from other institutions who conducted courses during the summer quarter. Lorado Taft is professorial lecturer on art. Since Professor Tarbell's death there has been no instruction in the department. An administrative committee comprising Professors Henry W. Prescott, W. Sargent, Gordon J. Laing, Ernest H. Wilkins and David A. Robertson has formulated a plan for a balanced and fully developed department. The purpose of this department definitely includes coöperation, rather than rivalry, with the Art Institute of Chicago—an understanding which has strengthened both institutions.

There is another department of art in the School of Education with Professor Walter Sargent at the head of the work. In addition to Mr. Sargent's classes, courses are conducted by Antoinette Hollister, a pupil of Rodin, and by Ethel Coe, a pupil of Sorolla. The works of Mr. Sargent, Miss Coe, and Miss Hollister are to be found in the national exhibitions.

Until a full development of the Department of the History of Art is possible the work of a society organized in 1916 will be especially important. The Renaissance Society of the University of Chicago was formed to foster an interest in the arts among members of the University community, especially among students. In 1916, in connection with the Quarter centennial Celebration the Society arranged for an exhibition of French impressionistic paintings. From the collections of M. A. Ryerson, A. J. Eddy, Mrs. C. J. Blair, Mrs. W. W. Kimball, Dr. F. W.

Gunsaulus and the Art Institute of Chicago came choice specimens of Degas, Forain, Monet, Renoir, Picasso, Cazin, Pissaro, Sisley, Le Sidaner, André and others. An exhibition of the works of Albin Polasek was opened by a lecture given by the sculptor. Alfeo Faggi's works were exhibited in 1920 and presented in an opening lecture by Richard Offner. The members of the Society have been guests at special exhibitions in the Art Institute, in the homes and studios of art collectors and artists. Lectures at the University have been given by Frank Jewett Mather, Jay Hambidge, Ananda K. Coomaraswamy and other critics and artists. Such exhibitions and lectures have enlisted the sympathetic interest of numerous professors and students and have won an important place for the Renaissance Society in the life of the University of Chicago.

This compilation of the art influences at the University of Chicago emphasizes the great power for good taste exerted during the life of the institution by two connoisseurs, who, as trustees from the beginning, have given freely of their ability and energy: Martin A. Ryerson and Charles L. Hutchinson. The record of positive good, it must be remembered, implies also a record of evaded evil. The coat-of-arms of the University of Chicago, for instance, is a positively good heraldic device; the heraldry avoided can be guessed at by consideration of the seals of many American colleges. For the choice of good and the avoidance of bad the University, like the City of Chicago which they have likewise served, must always be grateful to these men of taste.



Gymnasium of Northwestern University, Geo. W. Maner, Architect.

ART AT NORTHWESTERN UNIVERSITY

By STELLA SKINNER.

NATURE has been gracious to Northwestern. Her campus, lying in a natural grove of oaks, maples, and elms, borders on the shores of Lake Michigan for nearly a mile in extent. An ever varying panorama of sky, water, and trees is spread out before the student as he passes to and from classes. A walk at early twilight through the campus or under the arching elms of Sheridan Road bordering it on the west, with glimpses of the moon between the tree tops, has much of the solemnity and beauty of a cathedral service.

Seventy years of history are bound up in the buildings on Northwestern's Evanston campus, each of them typical of some epoch in the University's growth. At the center of the group stands University Hall in gray stone, a modern adaptation of Early English in style. Some would have preferred this type carried out in subsequent buildings; but, while unity of expression

would have been gained, certain individual and local flavor would have been sacrificed. Furthermore, the buildings are so arranged that each is more or less isolated in its own grouping of trees, and thereby somewhat independent of the others. As it is, a very catholic expression prevails, ranging through the fine Romanesque of Garrett Biblical Institute, the Venetian Gothic of the School of Oratory, the exquisite Greek Renaissance of Lunt Library, the French Renaissance of Harris Hall to the modern rendition of Swift Engineering Hall and the Patten Gymnasium.

The latter is, perhaps, the most unique building on the campus, and serves many university and community enterprises. The extensive indoor track, under an arching roof of metal and glass, not only affords a practice field throughout the season, but may readily be turned into a vast auditorium for community gatherings. Once a year

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it is transformed into a thing of beauty for the annual Festival of the North Shore Music Association which, under the leadership of Dean Peter Christian Lutkin, of the School of Music, ranks among the foremost in the country. The approach to the gymnasium is flanked on each side by a group of statuary in bronze by Hermon Mae Neil, symbolizing the twofold character of university education, physical and mental, the latter subject especially fine in conception and treatment.

Not all of Northwestern's activities are confined to the Evanston campus, her Schools of Law, Medicine, Dentistry and Commerce being located in the heart of Chicago. Extensive plans are under way whereby all of the "downtown" departments will be brought together on one ample campus, finely located on the North Side in Chicago. The property has been acquired, and architectural plans are under consideration for a group of buildings which will be an honor to the University and to Chicago.

Northwestern has several museum collections of interest: that of the College of Liberal Arts contains remarkable specimens of aboriginal ceramic art of great educational value.

The Bennett Museum of Christian Archaeology located in the library of the Garrett Biblical Institute, is the finest example of its kind in the country. Under the direction of Dr. Alfred Emerson, formerly connected with the Art Institute of Chicago, the ceiling and side walls have been decorated with mural paintings copied from originals found in the catacombs. Fine replicas of ivory carvings, glass and metal vessels, of sarcophagi and per-

forated marble screens are on exhibition, and many other interesting features which cannot be enumerated for lack of space. This museum enjoys a more than local reputation, and visiting artists and lecturers are keen in their interest and appreciation of it.

At about the time of the World's Columbian Exposition in Chicago, a body of Evanston women organized the University Guild, "to promote in every way the development of art in the University and Evanston." The art collection of the Guild is exhibited in its reception room in Lunt Library, which also serves as a class room for the Art Department of the University. The Guild collection includes valuable specimens of pottery, porcelain, glassware and bronze, many of them acquired from the World's Fair; also the nucleus of a collection of prints, engravings, etchings, textiles, and paintings in water color and oil; among the latter a charming sketch by Zorn.

In 1908 the Guild inaugurated art classes in the University, contributing generously to their support so long as such help was needed. The department has steadily expanded, and is influencing a greater number of students each year. Lecture courses are given in Art Appreciation and in History of Art, also in Historic Styles in domestic architecture, furniture and decoration. Studio practice supplements the lecture courses. The department is well equipped with lantern slides, photographs and a good working library, which is growing yearly.

It is the aim of the art courses to relate Art to Life, to interpret it as a principle permeating life, rendering the commonplace significant, and daily living beautiful.

THE MUNICIPAL ART LEAGUE OF CHICAGO

By EVERETT L. MILLARD.

A RECENT contributor to the *Atlantic Monthly* wrote that Chicago was the city of ugliness, and worse still, that no one cared. A few notable exceptions proved the rule, but Mr. and Mrs. Average Citizen were satisfied with city ant hills to work and to live in, and streets of utilitarian dreariness to pass along.

This number of *ART AND ARCHAEOLOGY* is an informing ray of sunshine in this dark picture. We are all too used to the monstrous congestions of modern civilizations, but the subconscious popularity of beauty is finding expression here as elsewhere, or this number could not have been written.

The Municipal Art League of Chicago has for its function the conscious development of civic beauty. There has been and still lingers an apologetic attitude in anyone who submits beauty to municipal consideration, and a feeling that some relation must be shown to the pocketbook before anyone cares. If the League has shared in the work of making people conscious of their natural pleasure in attractiveness in their man made surroundings, it is fulfilling its function. For twenty years, it has sought to do so in the twofold field of civic adornment and making popular the work of painter and sculptor.

The League is a society composed of individuals and clubs represented by delegates. There are 275 members and 58 affiliated clubs, which have a total membership of over 15,000.

Under the leadership of Franklin MacVeagh, a devoted friend of all that betters his city, the League was the

pioneer in Chicago in the movement against the smoke nuisance and the obnoxious billboard, and it has never ceased its active efforts to have these two nuisances abated. The first efficient smoke prevention law ever enacted by the City Council of Chicago was formulated by the League, and the first public attention drawn to the nuisance. In connection with the Municipal Art Committee of the City Club, the League succeeded against strong opposition in having the present billboard ordinance passed in 1911, which was quite progressive for that time, and since then it has interested itself in its enforcement and legal interpretation. The United States Supreme Court has sustained the validity of this ordinance, in the matter of requiring frontage consents in residence districts, in the case of *Cusack vs. City of Chicago*, and by that decision has made it possible to prohibit boards in residence districts. This represents a great step forward in the legal protection of our home areas, and is a decision of national importance in zoning as well as in billboard regulation, which has been more availed of by some other cities in cleaning up this nuisance than by Chicago.

The League has shared in the work of securing legislative authority for the creation of our state and municipal art commissions, having drafted the original Municipal Art Commission act. The powers of this Commission have been since broadened by statutory amendment, making it mandatory that the city secure its approval of the designs of public structures, and the

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personnel of the Commission has been reorganized. The state Art Commission has done effective work whenever called upon by the state authorities to pass upon matters of art in relation to public structures.

The League has taken an active part in the agitation and legislation for zoning in Chicago, and has always interested itself in extending the park, forest preserve and recreational facilities of the city.

We conducted for two seasons a series of tours of the Art Institute, for the older school children, a work which grew to such size and importance that it has been taken over by the Art Institute.

Last year the League completed an endowment fund of two thousand dollars, the interest from which goes for an annual prize for portraiture in any medium to a painter exhibiting in the Chicago Artists' show. Each fall prizes have been awarded to industrial art workers in the State of Illinois for examples shown in the annual Industrial Arts Exhibition, and each spring prizes have been donated for work at the Art Students' League Exhibition.

Each winter a work of art is added to

the Municipal Art Gallery of the League, the purchase being made at the annual Exhibition by Artists of Chicago and vicinity, from a fund subscribed by the clubs affiliated with the League. This gallery was established in 1901, and now contains twenty-five paintings and one bronze. It is hung part of each year at the Art Institute and in the past three seasons has been hung in Harper Library (University of Chicago), Helen C. Pierce School, the City Club of Chicago, Eckhart Park and for three summers at the Municipal Pier, Chicago being the first city in this country to hang a collection of valuable paintings in a great public recreation center such as this. The formation of this gallery by the League has set a precedent which has been followed by other organizations.

The affiliated clubs, by their view days at the Art Institute, have influenced a great number of people to acquaint themselves with the artists and their work. The League is a democratic organization, and its function of popularizing and extending the influence of art and beauty in both civic and individual life has proved necessary in a great city.

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V, No. 1 (January, 1917);
V, No. 4 (April, 1917);
VI, No. 6 (December, 1917);
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An Illustrated Monthly Magazine

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ART AND ARCHAEOLOGY PRESS, Inc.

VOLUME XII

NOVEMBER, 1921

NUMBER 5

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TERMS: \$5.00 a year in advance; single numbers, 50 cents. Instructions for renewal, discontinuance, or change of address should be sent two weeks before the date they are to go into effect.

All correspondence should be addressed and remittances made to ART AND ARCHAEOLOGY, the Octagon, Washington, D. C. Also manuscripts, photographs, material for notes and news, books for review, and exchanges, should be sent to this address.

Advertisements should be sent to S. W. Fraobel, Advertising Manager, 786 Sixth Ave., New York, N. Y., the New York Office of ART AND ARCHAEOLOGY.

Entered at the Post Office at Washington, D. C., as second-class mail matter. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized September 7, 1918.

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*Died Oct. 14, 1921.



Black Hawk, by Lorado Taft, located on the bluff just above Eagle's Nest Tree, near Oregon, Illinois.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XII

NOVEMBER, 1921

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EAGLE'S NEST CAMP, BARBIZON OF CHICAGO ARTISTS

By JOSEPHINE CRAVEN CHANDLER.

SINCE the great precedent at Barbizon men have gone into the open to paint, and the movement acclaimed with derision has come into such general acceptance that not only in Europe but over the whole of America, from Provincetown to Laguna Beach, artist folks, fused into groups by the affinity of taste and the sympathy which a common interest implies, have possessed themselves of certain beauty spots and there, in seasons hospitable to the purpose, have been able to work free from the noise and dreariness of city streets.

Seashore and desert and mountain have proved their allurement, but of those who have sought the forest none have been more fortunate in the finding of natural loveliness of wood and rock and river, together with the utilitarian aspect of richly-fruited fields, than that Chicago group of painters and sculptors who have their summer

camp on the Rock River—the Indian “Sinnissippi”—near the little town of Oregon, in Illinois.

Though a small community, holding some thirteen acres in lease and boasting less than a dozen buildings, cottages and studios, it is doubtful if any similar group has, in proportion to its number, so many names of real distinction. Lorado Taft, the sculptor, is its official head, and Ralph Clarkson, Oliver Dennett Grover and Nellie Walker make up the artist body; while Horace Spencer Fiske, James Spencer Dickerson and visiting writers lend a literary atmosphere to the place.

Eagle's Nest Camp is located on ground which may claim, in its occupancy, to have witnessed the whole gamut of civilization—from savage to artist—within the century. And yet, recalling the association of the red man with this place, one is loath to think him wholly devoid of that aspiration which



Home of Nellie V. Walker, at Eagle Nest's Camp.

allies him to the higher orders, or of an ethic quite ignoble. Margaret Fuller, who visited this region in 1843, wrote of an Indian village site in this neighborhood: "They may blacken Indian life as they will, talk of its dirt, its brutality, I will ever believe that the men who chose this dwelling place were able to feel emotions of noble happiness as they returned to it and so were the women who received them. Neither were the children sad nor dull who lived so familiarly with deer and bird. . . . The whole scene suggested to me a Greek splendor, a Greek sweetness, and I can believe that an Indian brave, accustomed to ramble in such paths and be bathed in such sun-beams, might be mistaken for Apollo, as Apollo was for him by West."

It is doubtful if such sentiment found sympathetic reception among the residents of this section at that time, for the memory of the Black Hawk War was still fresh and the Sac and Fox tribes, whose reluctant exodus had been

but recently accomplished, had not yet passed into romance; the Pottawatomies were regarded less as "the children of the forests and the prairies" than as the children of his majesty, the Devil; and one may guess that the devout hope of the pioneers was that these, together with their brothers, the Winnebagoes, the Ottawas and the Chippewas, might hold inviolate their retirement beyond the Mississippi where, in the language of the treaty effecting their removal, the bear, the beaver, the bison and the deer invited them.

The praise of Margaret Fuller for the loveliness of this spot may be said to have a flavor of patriotism in its highest sense, for she continues:

"Two of the boldest walks were called Deer's Walk . . . and the Eagle's Nest. The latter I visited one glorious morning; it was that of the fourth of July, and certainly I think I was never so happy that I was born in America. Woe to all country folks that never saw this spot, never swept an

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enraptured gaze over the prospect that stretched beneath. I do believe that Florence and Rome are suburbs compared to this capital of Nature's art.

"The Bluffs were decked with great bunches of a scarlet variety of the milkweed, like cut coral, and all starred with a mysterious looking dark flower whose cup rose lonely on a dark stem. This had, for two or three days, disputed the ground with the lupine and phlox. . . .

"Here, I thought, or rather saw, what the Greek expresses under the form of Jove's darling, Ganymede, and the following stanzas took place. . . ."

The stanzas which "took place" make up the rather quaint, early Victorian effusion called "Ganymede to his Eagle," and the sources of her inspiration are not far to seek, for she sat at the place on the bluff side where a spring of crystal water gushes up (named, since, in honor of the poem, "Ganymede Spring"), while just above her stood the old cedar tree, its roots firmly clutching a great rock, its gauntly twisted arms upbearing, as to this day, in a strangely cruel and Chinese similitude of dragon's wings, a phantom eagle's nest!

That Lorado Taft shared with Margaret Fuller a sympathy for the vanquished race and a belief in its nobler qualities is attested by his tribute to the red man in the great statue which he placed upon the bluff just above Eagle's Nest Tree. It represents the gigantic figure of an Indian, wrapped in his blanket, his arms folded as if in contemplation, the head a little lifted, the eyes fixed upon the gracious country spread below him. The conception for the piece came to Mr. Taft through a subjective experience. He has told how, often, at evening, when the shadows began to turn to blue, he and

others would walk along the bluff and stop at that particular spot, folding their arms as they looked at the beautiful prospect. "And it came to me," he said, "that those of generations before us had done so, and the figure grew out of that attitude." The statue, which was executed almost entirely at his own expense, is a gift from him to the people of Illinois. Though familiar with the history of the region, he tells us that he had in mind no particular individual of the race he sought to commemorate; but so indelibly was the genius of the great Indian brave fastened upon the country he loved that by common consent it has come to be called Black Hawk.

The statue rises fifty feet from the bluff and may be seen from almost any point along the country side—a profoundly moving and significant figure; and beholding the effigy of the noble, brooding Indian and its expression of stoical resignation one recalls the defense which Black Hawk offered shortly before his death, for his action in going into war with the whites: "Rock River was a beautiful country. I loved my towns, my cornfields, and the home of my people. I fought for it."

It is a bit of irony consistent with the personal history of the two men that Keokuk, the ancient enemy of Black Hawk, also should be immortalized by a member of the Oregon colony, Miss Nellie Walker. The statue of the great chief was erected by the local chapter of the D. A. R. at Keokuk, Iowa, and stands on the spot where he is buried. Keokuk, who was a Sac chief, was a friend to the white man and always faithful in his allegiance. It was into his hands that the government authorities gave Black Hawk for safe keeping after his last, fatal uprising against the whites, an insult over which the latter



Road to Ganymede Spring, Eagle Nest's Camp.

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brooded until his death. Keokuk was of noble bearing and Schoolcraft, in his "Thirty Years with Indian Tribes," tells how, at the great Treaty of Prairie du Chien, he "stood with his war lance, high crest of feathers and daring eye, like another Coriolanus." It is with peace pipe rather than with war lance that Miss Walker has given him to posterity, but his noble posture, fine carriage of the head and the graceful folds of his blanket, carried over the left arm, do somewhat suggest the great Roman patrician warrior.

Miss Walker has a number of fine pieces to her credit, mostly private memorials. They may be found in Colorado Springs, in Cadillac, Michigan, in Battle Creek and in Chicago, besides three or four public monuments, portrait statues principally; but it is probable that she has nowhere so completely given expression to her genius as in this ideal conception of Keokuk.

Unlike other artists of the Oregon group Miss Walker has never been able to do any work at Camp but regards it rather as a summer home and recreation point. It is amusing to think that the great brooding spirit of Black Hawk forbids, but she herself lays it to the physical difficulties of moving heavy materials about. Mr. Taft, on the other hand, has designed and modeled some of his best pieces there. Besides the colossal Black Hawk he has done The Solitude of the Soul, one of his greatest groups, which won him a gold medal at the Louisiana Purchase Exposition, and now at the Art Institute, Chicago; Despair; and best known, perhaps of all his sculptures, The Blind.

Immediate neighbor to Mr. Taft and Miss Walker at the Camp is Ralph Clarkson whose distinction as a portrait painter is inseparable from his distinction as a man. Mr. Clarkson is,

in the broadest sense of the term, a cosmopolite and his wide culture, his refinement and sensitiveness combine with his great reserve and strength to affirm a personality that is strikingly reflected in his art. A New England man by birth—a neighbor of the beloved Quaker Poet at Amesbury, Massachusetts—his work under Grudeman and Crowninshield at the Boston Museum, under Dannant, under Boulanger and Lefebvre of the Julian School, Paris, all contributed to the mastery, but little to that individual expression of his work which is known as style. Something, perhaps, of the Japanese influence which laid its magic on Whistler and the whole of the Impressionistic Movement, touched him—an appreciation of blacks and grays and a recognition of that new principle of composition which comprehended the interpretation of the spirit rather than the form; but the most important aesthetic episode of his life was doubtless his visit to Spain for the purpose of giving himself to the study of Velasquez. His debt to this master is acknowledged in many subtle ways. His subordination of detail to emphasis of structure; his occasional use of the "grand line"; his interpretation of personality by means other than the overstressing of characteristic—the mere surface rendering of the subject—are all tribute to this great spiritually developmental period.

The constant comparison of the work of Clarkson to Sargent, a comparison which he has never consciously sought nor coveted, had its beginning in the episode which Mr. James William Pattison, the art critic, has related. It is an incident connected with a Portrait Exhibit held by the Chicago Art Institute. "A certain wall," says Mr. Pattison, "was set apart for the showing of Sargent's works, but they failed



Grand Canal, Venice, by Oliver Dennet Grover, owned by the Art Association, Winona, Minn.

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to cover all the line. At the end remained one empty space. Nothing could be found to occupy this vacancy beside the wonderful man but Mr. Clarkson's portrait of E. G. Keith, Esq., because of its directness of handling, force and clearness of color. It stood the test of comparison so well that most people imagined that this was another Sargent, thus nearly robbing the artist of his due credit."

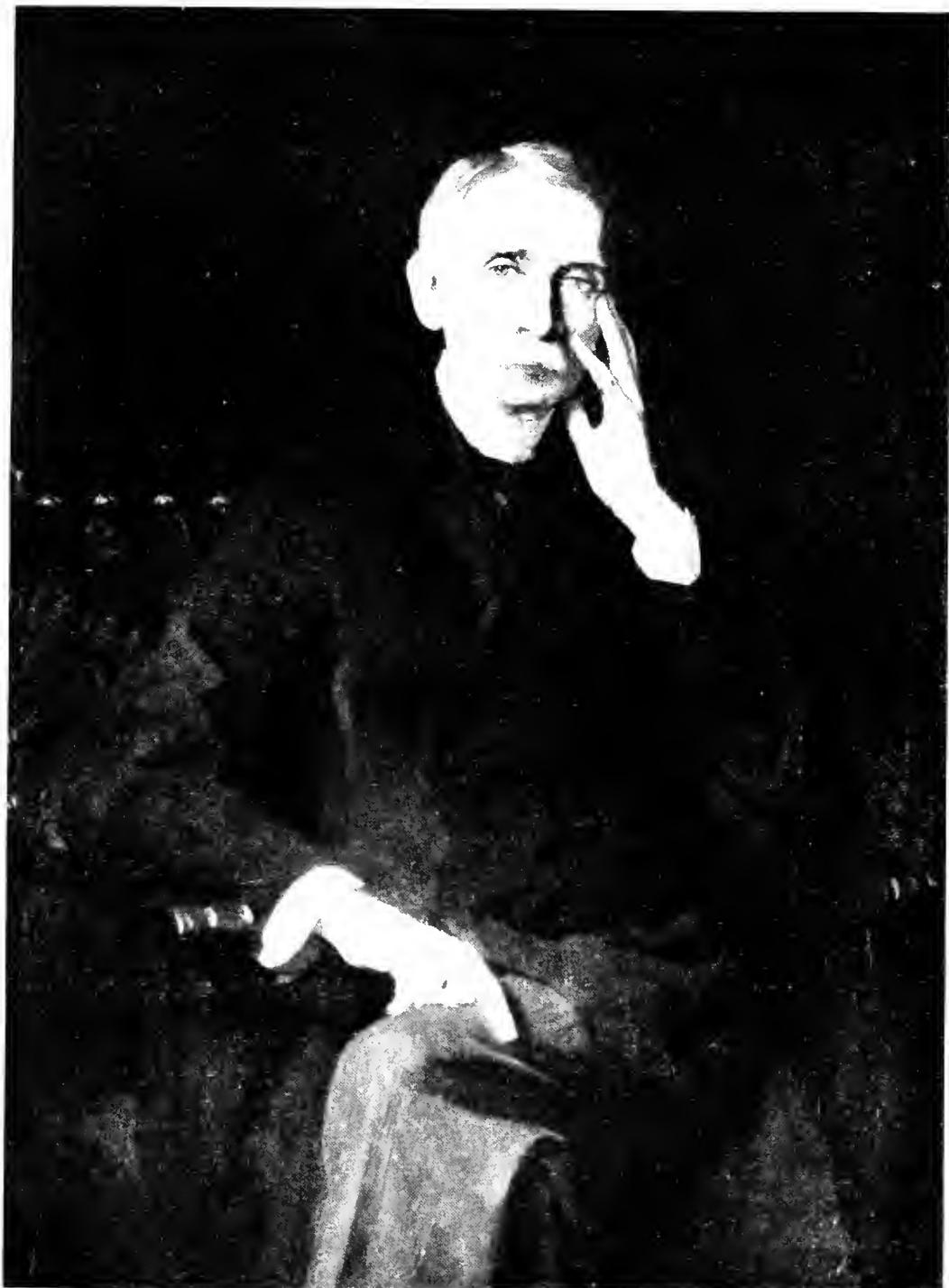
When this portrait appeared, a little later, at the Corcoran Art Gallery in Washington it was the subject of much interest and of highly favorable comment from its critics, professional and lay. This exhibit contained a notable range of contemporary American portrait work. There were the five canvasses by Sargent, four by Chase, besides portraits by De Camp, Vinton, Beckwith, Melchers, Wiles and Benson; yet Charles M. Kurtz, Ph. D., Director of the Buffalo Fine Arts Academy, declared in speaking of the Keith portrait in his "Academy Notes," "It is scarcely too much to say that no finer portrait than this had been painted in this country."

Oliver Dennet Grover, like Mr. Taft, is a native of Illinois, but the statement should be amended, as Elbert Hubbard once did his acknowledgment to his birthplace by saying that he has "lived other places." Indeed the history of his professional training is impressive. After leaving the Chicago Academy of Design he studied in the Royal Academy at Munich, with Duveneck in Venice and Florence, with Boulanger in Paris and later with Jean Paul Laurens. He is a painter of portraits, landscapes and murals. Almost every distinction that America can bestow upon her artists has been shown him and the list of his honors is imposing. The illustration of his work given in

this article admirably represents him—his Grand Canal, Venice, owned by the Art Association of Winona, Minnesota. His several Italian pictures are accounted by critics as among his strongest work, though he is perhaps more generally known through his canvasses portraying the beauty of the Canadian Rockies. His fine color synthesis and the subtle but insistant employment of rhythm are among his outstanding characteristics. He was, for five years, a teacher in the Art Institute, Chicago.

The thesis may be hazarded that even Max Nordau would have found in a study of this group—all artists of proven genius—no "morbid symptom." They are of that splendid fraternity whose shaping force has made the Art Institute a greater thing than a mere museum in which pictures and sculptures are hung and kept. "These men," says a writer in the *Chicago Tribune*, "have builded themselves into its very structure and today our art center is one of the greatest community houses in the world with a widening welcome which ever grows more cordial and more individual."

"Community" is the key-word which describes the group at Eagle's Nest Camp. They live—these artist folk—in happy country fashion, in pleasant cottages of wood, stone or mortar, looking, always, toward the river which lies in lovely lines below them, its current frequently divided by the little verdant islands that dot its surface. Their meals are served in a common dining-house with wide windows and commodious porch. Over them great forest trees spread their protecting arms, weaving soft shadows for the peace of souls. These are good neighbors, too, as the folks at the little town of Oregon, four miles distant, will tell you. They will point with more than



Portrait of E. G. Keith, Esq., by Ralph Clarkson.



Portrait of Miss Sallie, by Ralph Clarkson.

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mere civic pride to the little gallery in their public library, which the artists have stocked with their best expressions on canvas and in clay and marble; to their Community House, largely the gift of the same friends to the town, and to the memorial to the soldiers of the Civil War from Ogle county which was designed by Mr. Taft without remuneration as a contribution to its patriotic expression.

Also there are play-times. Aesthetic adventures such as the one involved by the production of the Maeterlinck one act drama, *The Blind*, out of which grew the conception seized upon by Mr. Taft for his famous group of that name—the artists themselves, wrapping fragments of tent canvas about them and posing for the piece; pageants and masques which commemorate some event or passing fancy; but more often delightfully solemn grotesqueries such as that originated in honor of the famous Orientalist, James Henry Breasted, who when he paid a visit to

the Camp, on arriving after dark, found his way through the dense forest illuminated by lamps held rigidly between the feet of Egyptian mummies placed two by two on either side of the road, seated on canvas covered pedestals and exposing starkly immovable profiles to the view. The Plymouth centennial was not inappropriately observed, the Pilgrim Fathers making an impressive procession and gravely alighting from automobiles upon a neatly burlaped "Rock"; and almost always the occasion of "breaking camp" in October is attended by some fantastic ceremony, invariably ending in a visit to the farm home of Mr. Wallace Heckman and the solemn payment of one cent by each and every member in accordance with the terms of the lease which this gracious landlord imposes on his tenants, presided over by the benign spirit of Black Hawk and the phantom eagle's nest.

Oregon, Illinois.

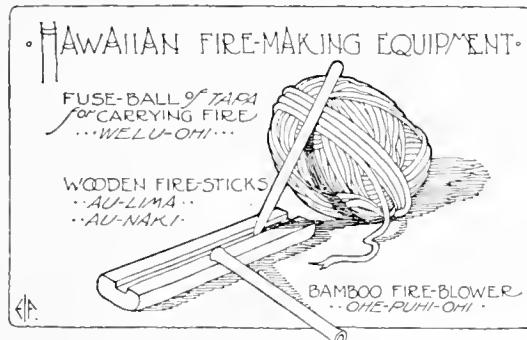
ARTISTIC NATURE

*Oh yes, what splendor does not nature hold
When earth and sky are met in harmony,
And river, meadow, rock and forest tree
Compose a form whose grace can not be told,
Whose charm excells the charm of purest gold,
Whose life inspires the life of you and me
And makes one feel that nature's artistry
Is far above what mind of man can mold—
Could man but know the speech of nature's tongue
And mold his thought as nature molds her clay
In perfect form, and write a rhythmic song
And sing it well as nature sings her lay,
Could man but paint what nature speaks so strong,
All life would love and live a perfect day.*

John H. D. Blanke.

HOUSEKEEPING IN PRIMITIVE HAWAII

BY ERNEST IRVING FREESE.



THE old-time Hawaiians, like other primitive peoples, produced fire by friction. However, unlike that of the American Indian, the fire of the Hawaiian was generated by ploughing rather than by drilling.

The plough was a small stick of hard wood, bluntly pointed at one end. With a rapid chisel-sharpening motion this stick was rubbed to and fro in a furrow formed in a larger stick of softer wood. In perhaps a minute the resultant dust in the bottom of the furrow took fire. The tiny flame was then caught on a bit of tinder or on the end of a ball of twisted fiber. This ball served as a fuse, or slow-burning match, for carrying the fire about and, so, for kindling other fires. A section of a slender bamboo stalk was utilized as a blow-pipe with which to coax the pregnant spark into flame.

The *imu*, or oven, of old-time Hawaii was always out of doors. No cooking was done in the house. This oven was merely a rock-lined hole, or trench, beneath the surface of the ground, and of variable dimensions. In this trench a roaring fire was built and, on top of

this fire, another layer of stones was laid. After the fire was spent, water-laden banana-stumps were crushed flat and placed upon the hot stones. Then, the raw fish, fruits or vegetables, were wrapped in leaves and placed upon the flattened stumps. Immediately afterward, the wrapped food was covered with layer upon layer of other leaves and, finally, save a tiny hole left for the admittance of water, the entire spread was completely buried under a half foot of filled-in earth.

If the menu chanced to include a hog, the carcass would first be opened, cleaned, and stuffed with heated stones, after which, the operations would proceed on their above-mentioned way.

The theory of the Hawaiian oven is perfect: the fire heats the stones, the dense layer of leaf-and-earth prevents the heat from escaping, the retained heat is imparted to the food and to the poured-in water, the water generates steam, and the food is cooked. Moreover, the food cannot burn, for there is no fire—only dampened heat. Even at the present day, many Hawaiians prepare their food in this manner. I have eaten of that food. Wherefore I am induced to remark that never before have I tasted victuals more deliciously baked. A steam-heated oven—that is the *imu* of the Hawaiians.

Fire was also used for drying the grass house in damp weather. For this purpose a small and shallow excavation was made in the floor of the one-room house and curbed around with stones. This was the domestic "hearth," furnishing warmth and light when occasion required.

NOTE.—The sketches accompanying this article were made by the author from historic examples now existing in the Bishop Museum at Honolulu and in various other places throughout the islands. On the Puna coast of Hawaii he found the natives adhering very closely to their old-time manners and customs.

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The Hawaiian *Imu*, or Underground Oven, was out of doors. The food cannot burn, for there is no fire—only dampened heat.

Torches were made by stringing the meats of roasted *kukui* nuts on the long mid-ribs of coco-palm leaves, or on stalks of wiry grass, and swaddling a bunch of these yard-long strings with dry banana leaves. This *lama-ku*, on being ignited, produced a large and brilliant light. Also it produced much smoke, and, therefore, was used mainly out of doors for night-time dance or revel.

However, single and much shorter strings of these *kukui* nuts were sometimes used for light indoors. The top nut was lighted first. When it became nearly spent, the candle was inverted to set the next nut afire. The burned nut was then knocked off and the candle reverted . . . and so on, for

each nut, at about three-minute intervals. It is thus seen that this light required almost constant attendance, and, moreover, that there existed imminent danger of the grass house going up in smoke because of carelessly-thrown embers. Hence: the stone lamp.

The oil for the stone lamp was pounded from *kukui* nuts in a stone mortar and with a stone pestle. And the stone lamps, stone mortars, and stone pestles, were themselves fashioned with tools of stone! The lamps were of many forms, for, usually, each householder was his own lampmaker. The wick was a piece of braided fiber. In the event of a nut famine, the fuel was fish-oil or the fat of hogs or dogs.

FOOD.

There existed no food in primitive Hawaii that even faintly approached the likeness of bread. But there was *poi* in abundance. Literally speaking, *poi* was the original Hawaiian's "staff of life." Even today, it is commonly



The making of *Poi* was the Man's Task.

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made and eaten in the old-time manner.

The making of *poi* was no delicate task. It was nothing short of hard labor. However, this burdensome house-keeping duty was performed solely by the men-folk of the family. The women had other duties equally as essential to the well-being of the primitive household—as you shall see after I am done with *poi* and men.

Imagine a glue-like pudding of such consistency as to drip slowly and stickily from the fingers. Imagine a washed out blue blanket. To the substance of the pudding add the color of the blanket. That is *poi*. It was evolved by performing a varied succession of operations upon the native *taro* plant:

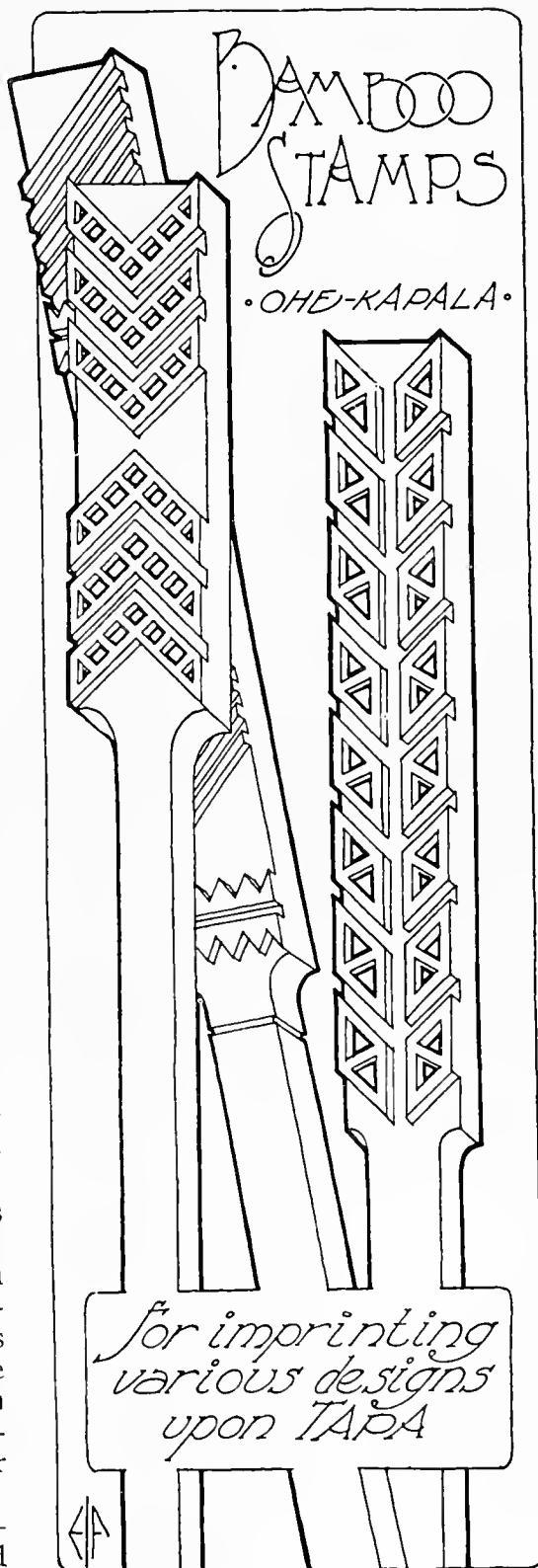
First, the plant was exhumed and the root amputated. The root was then roasted in the underground oven and then skinned. Up to this point it was still called *taro*.

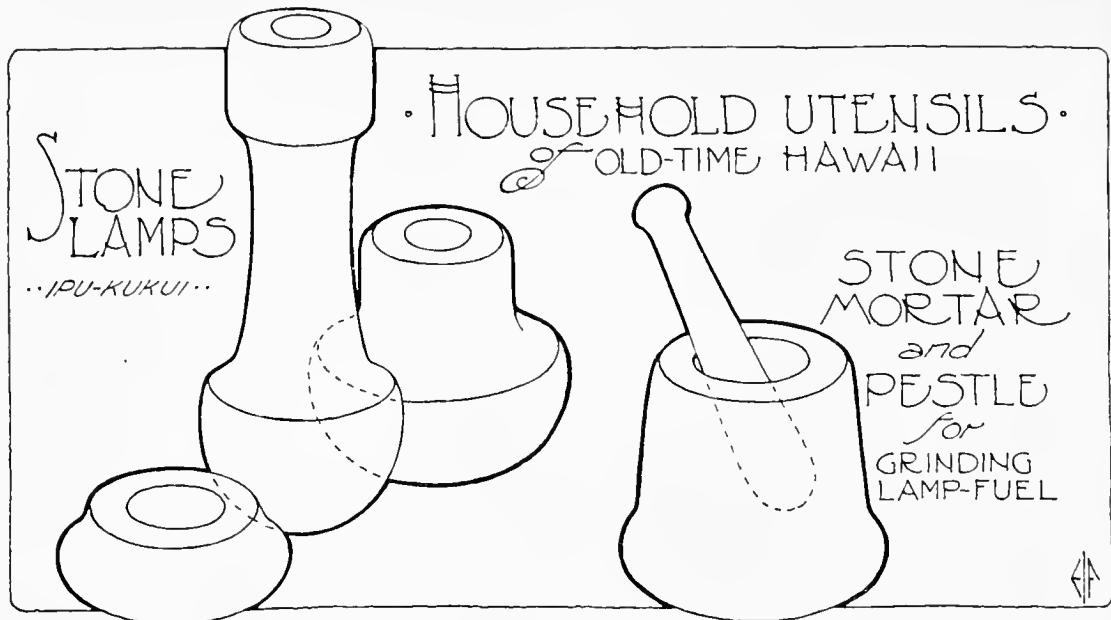
Next, it was placed upon a hardwood board, and, with pestles of stone, was diligently hammered and crushed out of all former semblance. Water was then added as lubricant. Pounding and kneading were again precipitated. This process was prolonged. But the result was not yet *poi*. Nor was it *taro*. It was now *pai-ai*, meaning *pai*, bundle, and *ai*, food: hence, bundle of food.

The bundle was next transformed by being immersed in a water-filled calabash wherein it was allowed to ferment. And then—after fermentation—it was *poi*.

No one will controvert the assertion that the making of *poi*, especially during the pounding stage of its career, was the man's task. But the men made play of it. Often as not, two of them worked at one board, jesting and singing and timing their stone-hammer blows to the cadences of their songs.

Other than the *taro* plant, the Hawaiians raised sweet potatoes, yams and





sugar-cane for food. The people were ever skilled in the ways of the soil. No home was complete without its *taro* patch and garden.

Fruit and berries, in this favored land, were then to be had for the picking: bananas, cocoanuts, mountain apples, the wild strawberry, the gooseberry and the raspberry.

Their meat diet was fish, fowl, hog and dog.

Salt, collected from salt lakes or extracted from sea-water, was much used for food seasoning and for the preservation of pork and dog flesh.

Liquors, distilled or fermented, were unknown—until the white man came. The old-time Hawaiians had, however, a plant of bitter and acrid taste, the *awa*, from which a narcotic and stupefying drink was concocted. But the drinking of this was mainly restricted to the chiefs and priests! And now comes the *tabu*.

THE TABU.

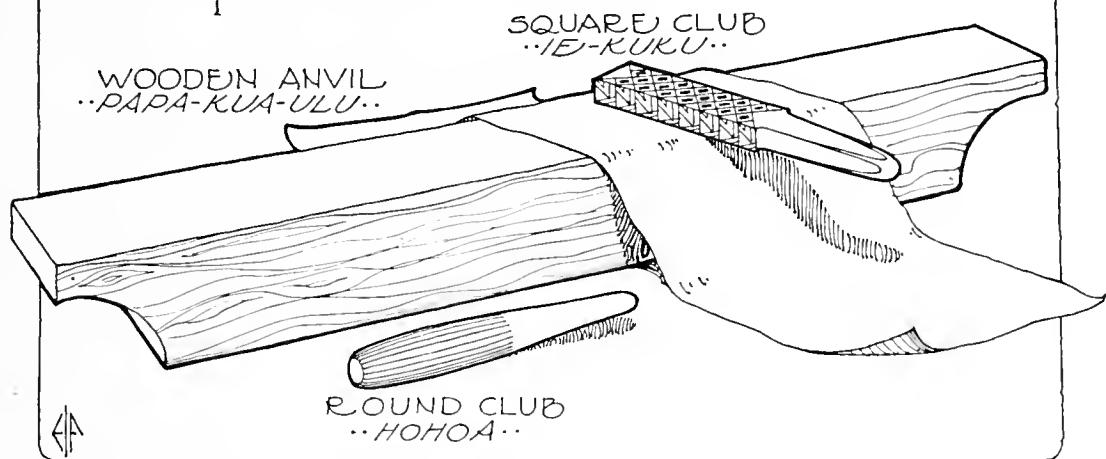
What was the *tabu*? It was the Law.

It was the iron-bound implacable Law of pagan gods and pagan kings. Yet not a law either. The violation of law is merely crime. But the violation of a *tabu* was deadly sin.

What was the *tabu*? Just this: an exceedingly complicated and vast network of regulations, restrictions and dire penalties that hedged the entire daily life of the common people, and hung a fearsome and impending doom about their credulous and cringing souls. A *tabu* was a priestly fiat. A *tabu* was an absolute, inexorable *thou-shalt-not*. And some of them were these:

A man could not eat in the presence of his wife, nor she in the presence of her husband. No woman was allowed to eat of the flesh of the hog, the turtle, the shark or the sting-ray. To all womankind, the banana and the cocoanut were forbidden fruit. There were times when no canoe could be launched, no fire lighted, no household duties enacted, no *poi* pounded. There were occasions when no sound whatsoever

..THE TAPA-MAKER'S EQUIPMENT..



could be uttered; when even the dogs had to be gagged, and the fowls shut in lidded calabashes, for twenty-four hours at a time.

That was the *tabu*!

RAIMENT.

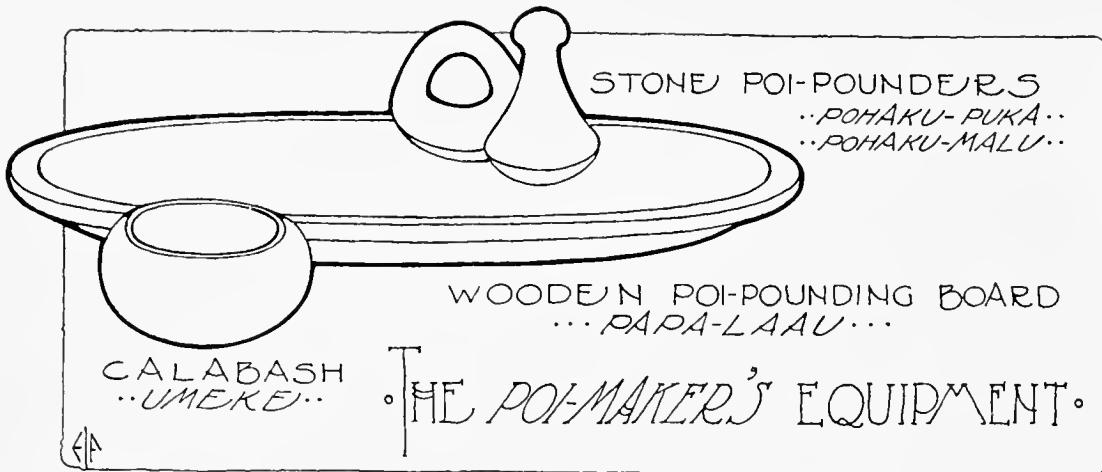
The primitive Hawaiian's household was full of sound, signifying *something*. Housekeeping was one continual round of impact. Hammers of stone and clubs of wood were household utensils. The men wielded the hammers, the women, the clubs. With these domestic weapons they attacked their raw materials and therefrom extracted the essentials of life. Fire was chiseled from a stick of wood. Lamp-oil was ground from nuts. The roots of *taro* were pounded into *poi*. The bark of trees was scraped and hammered into clothing. Behold—ye loafers of the modern household—the houskeeping duties of the “pleasure-loving” old-time Hawaiians. Chiseling. Grinding. Pounding. Scraping. Haminering.

Hawaiian cloth, *tapā*, was manufactured from bark, preferably of the

paper-mulberry tree. The labor of felling the trees and stripping them of the bark was the man's task. This he did with an adz of stone and cutting-edges of shell. And then came the women's work.

As a wooden mallet is a more wieldy household utensil than a stone hammer, just so was *tapā* beating a less burdensome household duty than the pounding of *poi*. And, as the making of *poi*, from *taro* patch to calabash, was the labor-share of man, just so was *tapā* making, from bark to garment, the labor-share of woman. Thus, between man and mate, there existed an economic division of labor in the primitive and self-sustaining household. But the division was more than economic. It was decreed of the gods.

The process of *tapā* making was presided over by its patron goddess, *Lau-haki*. Its manufacture was carried on, unseen of men, in a separate house, the *hale-kua*. No man was allowed entrance to this sacred establishment of woman; the penalty was summary and violent death. It was *tabu*!



With cutting-edges of sea-shell, the bark of the felled tree was sliced through longitudinally and, so, divided into long and parallel strips. These were then carefully peeled from the trunk and exposed to the sun until the sap in them had become evaporated. The cortex was then scraped off and the remaining fibrous tissue put to soak. The tissue was next laid on a smooth stone and given a preliminary beating with a round wooden club for the purpose of felting the fibers together. This done, it was again immersed for a time and then, amid a sprinkling of water, was given a final beating with a four-sided wooden club upon an anvil-shaped log. The result was *tapa*, or Hawaiian "cloth."

Some of it was of so fine a texture as to compare favorably with later-day muslin. Other, and more common, varieties, however, were much denser and tougher, resembling the building-paper of modern times. The individual strips were narrow. Wider strips were made by either welding two or more together during the beating-process, or coarsely stitching them together afterward. In the latter case, a whale-ivory stiletto was used to punch the holes through which to pass the bone needle. Braided cocoanut fiber was the thread.

STONE POI-POUNDER

..POHAKU-PUKA..

..POHAKU-MALU..

WOODEN POI-POUNDER

...PAPA-LAAU...

CALABASH

..UMEKE..

• THE POI-MAKER'S EQUIPMENT.

After the finished *tapa* had been bleached in the sun, it was sometimes stained and colored by soaking it in dyes extracted from the soil or from roots or berries. Various simple devices were also imprinted upon its surface in differing colors and by diverse methods. Some were imprinted thereupon with a carved bamboo stamp. Others were lined off with a bamboo marker split at one end into a multi-tined fork. Still others were painted thereupon with a brush made from the frayed end of the pandanus fruit. Finally, the entire surface was glazed with a species of native resin. And the garment was finished.

The everyday garb of the women was a knee-length skirt, made up of many thicknesses of *tapa*, passed several times around the waist. The dress of the men was a loin-girdle of *tapa*. In addition to the above, a *kihei*, or mantle, occasionally gave sumptuousness to the native wardrobe. This was a simple *tapa* robe, perhaps two yards square. It was worn by either sex. A sleeping-robe, *tapa-moe*, made up of many layers of common *tapa*, completes the list. . . . And now, your true old-time Hawaiian lies down and dozes in the sun.

Pau ka hana!

Los Angeles, California.

THE AESTHETICS OF THE ANTIQUE CITY

BY GUIDO CALZA.

WHEN presenting to the readers of ART AND ARCHAEOLOGY these original and interesting reconstructions of antique houses, drawn from the ruins of Ostia by Prof. Gismondi, an architect, I propose a question that is new to all students of art and of archaeology; that is: did the Ancients, the Greeks and the Romans, adopt aesthetic theories in building their cities? And did they begin by first formulating a purely aesthetic plan for the disposition of their public monuments, now in sapient disorder, now in sapient harmony?

This is an interesting study and absorbing today, when we are witnessing the growth of all the old centers of population, and the building of new ones, since the war put a stop of re-building in the capitals and created the need of new cities.

But no one has ever before attempted to reconstruct an antique Greek or Roman city as a whole, or to restore its aesthetic form, either by consulting the ancient authors, or by examining the ruins of antique cities. So that, when a new quarter is being built in a city, or a new monument erected, the critics always cry that building is a lost art, and exalt the Acropolis at Athens, the Forum at Pompeii, and the streets of Ostia as examples of civic aesthetics.

Is it the mere charm of the ruins that lends a sensation of beauty when we visit antique cities, or is it, rather that they were artistic organisms, not created by the scientific knowledge of an engineer alone, but also by the soul of an artist?

Let us see: the plan of the most ancient centers of human life—the *terremare*—was a network of streets crossing each other at right angles and dividing the huts into regular blocks; and was, then, very similar to the plan of an American city, where the fundamental idea is to obtain a convenient system of streets.

But these prehistoric centers of human life were created at one time, by one impulse, and by one sole tribe, and in a position chosen by necessity. It was the same in those Roman colonies founded by soldiers, who transformed the military camp, modeling the new city in the regular form of the *castrum*. But cities like Athens and Rome, that grew little by little, as their population and their political importance increased, could not, and indeed, did not have such regular plans. The difference is that we think the regular plan of our cities detrimental to aesthetics, while the Ancients, the Greeks as well as the Romans, thought the city built on a regular plan beautiful, and preferred it to all others.

In fact, though Athens and Rome were famed for the monumental character of their public buildings, everyone deplored their narrow, tortuous streets and their wretched houses huddled together without order and without rule. The orator Lysias observes that the Athenian houses were small and miserable, and that the whole city of Athens was badly laid out, being inferior to Thebes, where the streets ran in straight lines. Moreover, the courtiers of Philip of Macedon, who were accustomed to the regular, systematic plan of the



Fig. 1.—Reconstruction of the Decumanus Maximus, the Main Street of Ostia.

Grecian colonial cities, derided the miserable appearance of the city of Rome, whose political importance was never equaled by the beauty of her monuments, even during the Empire.

It is, then, a mistake to believe that the Ancients did not like the city built on a regular plan; they always preferred it, and realized it wherever possible.

The architect, Hippodamus of Miletus, won fame by introducing geometrical rules into the plan of the Greek city, so that it had regular streets and regular groups of houses, such as may be seen at Thurii, Rhodes and Piraeus, which were constructed according to his regular plan.

Yet, although we have unqualified

admiration for the ruins of the Grecian and Latin cities, their aesthetic aspect must remain unknown, obscure, and uncertain, unless we succeed in reconstructing them before our mental vision. We even confound in one sole picture the three or four which the excavations have brought to light—Priene, Pompeii, Ostia, and Timgad. It is, on the contrary, necessary when comparing Pompeii and Ostia—to see clearly that the same difference exists between the city on the Tiber and the Vesuvian city as between any modern provincial city and any mediaeval one. However, our thoughts turn at once, as they have always turned, to Rome. But how many of us have in mind, and with some degree of correctness at least, the ap-

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pearance of the Eternal City during various periods—during the age of Cicero, for example, then under Domitian, and later under Constantine? The public buildings, the imperial Fora are more or less known to all; but whether the Ancients had a greater and more developed sense of the monumental than we, I do not know, or whether the aesthetics of the city is expressed in her public monuments rather than in the whole mass of her buildings. In any event, even though we do know those centered in the Fora and on the Palatine, it is necessary to bring back to life two thirds of the city that we do not know, with shops, markets, *nymphaea*, gardens, and arcades. It is, in fact, necessary to restore her residence quarters to Rome with their streets and public squares. And we must not look for their type—as has always been done—among the ruins of Pompeii, which serves more adequately by restoring to us the typical house of the upper class—but at Ostia, which shared the very life of Rome during the great re-building period of the Capital.

The readers of ART AND ARCHAEOLOGY will recall some beautiful photographs, published by me and taken at a height of five hundred meters from an Italian dirigible. But now, these beautiful, interesting and faithful reconstructions shown here have given new life to the ruins of Ostia.

Figure 1 reproduces the Decumanus Maximus, the main street of Ostia, where it passes the theater, which just shows the profile of its mouldings in front of a private house. This characteristic house, with many windows and a balcony carried on consoles, fronts on the street leading from the Decumanus to the Tiber, and adjoins the enclosure which surrounds the Theater and which is shut in toward

the Decumanus by two houses; one of these has been reconstructed and is shown in the photograph. There are arcades on both sides of the Decumanus; one is insignificant and has Doric columns; the other is of greater height, and has travertine pilasters decorating the wall-space; and on the upper floor, a colonnade from which one enters the dwellings. Shops open on this arcade, which was intended as a public passage, taking possession of its outer arches also, just as in Piazza Castello at Turin. This abuse is not new and recalls the words of the poet Martial, who praises Domitian for placing a check upon the aggressiveness of the shop-keepers and street-vendors, who occupied the arcades and streets, transforming Rome into a *magna taberna*.

Figure 2 shows the crossing of two streets, the Via della Fortuna and the Via del Mercato. A handsome house fronts on the latter, displaying ornamental forms and motives that may well be called mediaeval, if not actually modern. The corner house has an areade with masonry pilasters on the Via della Fortuna, and one on the Via del Mercato formed of arches supported on heavy travertine consoles. There are shops beneath the areade and dwellings above, fronting on the street across a wide terrace, which has masonry columns and pilasters. The red brick walls are plastered over here and there with political and commercial posters, which were renewed every time they elected new deputies at Ostia, or which served to advertise the arrival and departure of Rome's merchant-vessels.

The effort demanded of the reconstructor's imagination here is minimum, because the very ruins of this house, that has its whole second floor perfectly preserved, speak to us in a clear, vivid language.

*See Vol. x, No. 4, (Oct., 1920) pp. 148, 9.



Fig. 2. Reconstruction of the Crossing of Two Streets at Ostia, the Via della Fortune and the Via del Mercato.



Fig. 3.—Reconstruction of a Tenement House in the Center of Ostia.

It is the same with a tenement-house in the center of the city, the reconstruction of which (figure 3) allows you to observe its plan and the disposition of the rooms. Two houses, exactly similar in plan and in the distribution of the apartments are united in this tenement; the lower apartment consisting of twelve rooms—seven on the ground floor and five on the mezzanine—is entered either from the garden, which you see, or from the street, which passes the opposite façade. The two upper floors have small balconies of masonry carried on travertine consoles. This extremely simple house, in which all the rooms have many windows (one has six—three above and three below), is cheerful with the green in the garden and the flowers. Moreover, the symmetry and variety of its orna-

ments make it far more attractive than our modern houses.

The residence quarters of Rome must have been composed of about this kind of house; but we were unable to picture it to ourselves until the excavations at Ostia brought these interesting ruins to light.

Restoring a city like Ostia with such methods enables us to see with our mind's eyes its regular plan, the regularity of which never becomes rigid and irritating symmetry. In fact, the city is cut by some long, straight streets, where detached groups of houses advance beyond or stand back from the lines without uniformity of proportion, which is, on the contrary, the case at Delos, for instance, at Selinunte, and at Priene; other such groups bend in a curve, effacing themselves, yielding cer-

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rainly to some local necessity, yet offering most pleasing aesthetic effects. And where the streets were straight, the buildings composed against admirable backgrounds—the sea, the Tiberine Mountains, the Tiber, and some country-places on the Latium coast—vistas that were used advantageously in laying out the city, so that Minucius Felix might well call Ostia *amoenissima civitas*.

It is far more difficult to restore the appearance of Rome with any accuracy of impression. And it is to Rome that our study is especially directed. The *Restitutio Urbis* is most difficult, because only the monumental part of the city has been preserved, and also because of the very character of the city, always varying during the various ages, when necessity and an imperious will were for a long time the only building-laws. Moreover, only a few hints—and those often useless—are found in the Latin writers. Latin literature lacks that critical, aesthetic description that produced a Ruskin, and those historic-aesthetic towns that make Mauril's guides to the Italian provincial cities most attractive.

Rhetorical expressions are quite useless: like that of Aristides who remarks with astonishment: "Nowhere else can the eye take in so large a city as Rome at a single glance," or like that of the African Fulgentius who says: "*quam speciosa potest esse Hierusalem caelestis, si sic fulget Roma terrestris!*" Or like that of Themistocles who says to the Emperor Gratian: "The celebrated and most noble city of Rome is boundless, it is like a sea of beauty that passes description." All this corresponds to the impression made on the Emperor Constans, who observes that, although Fame exaggerates everything, the fame

of the beauty of Rome was always inferior to the reality.

These are rhetorical expressions, and only give us an impression of measureless and immeasurable grandeur, which could not have been the sole characteristic of Rome, and which cannot, in any event be too readily accepted today with our modern conception of aesthetics—the aesthetics of the Eternal City.

Nor are we more fortunate with the writers of the Golden Age. Let us put aside the epigrams and satirical expressions of Juvenal and Martial, from which we learn even that Rome was not all beautiful, not all gold and marble, as most of the old topographers have described her. Let us also put aside Martial's *magna taberna*. Sulla's Rome was *pulcherrima atque ornatissima* in Cicero's eyes, but a moment's reflection suffices to make us observe that Cicero has again shown that he was not an art-critic. Augustus felt the dignity of the public monuments of Rome vastly inferior to her political importance. And it is enough to read Vitruvius to realize that Rome had not yet conquered the right to enter an architectural manual either with her individual monuments or with the whole mass of her buildings.

I do not intend to argue by this that Rome was aesthetically ugly during the last century of the Republic, nor even earlier perhaps. Nor do I intend to say that those foreigners were right who made fun of the miserable architectural fragments of the Capital of Italy, which was in the way to become the Capital of the World. On the contrary, a useful hint may even be drawn from them, helping us to understand what the Ancients meant by beauty in public monuments. For, it is, in a restricted sense, and precisely in that sense, that we now understand the

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aesthetics of a city—the aesthetics of Rome, still *magis occupata quam divisa*, where necessity, and imperious will, and individual taste substituted a variety, that was certainly vivacious, for the solemn rigidity of the building-laws. And, moreover, the severely monumental character of her one Forum had already made itself felt, and was in striking contrast with the little dwellings nearby, and with the great quiet of the parks and gardens, oases of green interspersed among the houses. Rome must have had a very distinct aesthetic character. This characteristic of parks and gardens that continued to exist until the end of Papal Rome, this even excessive disorder in the public monuments, where no harmonious whole could be recognized, but which must have lent an original note—these characteristics were trivial, and could not have been pleasing to the Greeks of the Macedonian period, those constructors of cities laid out on regular plans, in which was the beauty of order, the character of discipline. But they would certainly have been pleasing to us moderns who believe,—wrongly

then,—that the Ancients considered the city an artistic organism. The Ancients, the Greeks as well as the Romans, certainly displayed a more general aesthetic sense in their civic monuments than we, and above all, a quicker perception of values in the relations between buildings, which was more often intuitive than reasoned, more often unconscious than studied.

But a careful examination of the ruins of ancient cities and the study of literary texts—especially of Vitruvius—have convinced me that they did not have aesthetic theories of civic construction. The city was considered then, as it still is today, the achievement of engineering rather than of architecture. Less need of a convenient and rapid street-system, less rigidity in the building-laws, added to a more ready and spontaneous aesthetic sense, certainly served to diminish the use of geometric formulas and mathematical rules, and to lend a more varied and aesthetically pleasing character to the antique city than to the modern one.

Rome, Italy.

SAPPHO TO HER SLAVE.

*With hyacinths thy tresses bind,
My little slave, for thou art free;
Thou knowest not the chainèd mind,
The heart's lost liberty.*

*The sandaled girls of Lesbos sing,
They circle on the lillied sod—
Join thou their festal reveling,
Who hast not felt Love's rod.*

*Bondmaid thou art, through war's mischance,
But kind is thy captivity;
Thy flower-light feet unfettered dance . . .
Pale memory prisons me.*

Agnes Kendrick Gray.

THE DEBT OF MODERN SCULPTURE TO ANCIENT GREECE

By HERBERT ADAMS

MORE than a decade ago, Gilbert Murray, then as now an interesting figure in the field of classical learning, acknowledged in vivid terms his perpetual indebtedness to Greek poetry. In his preface to his "History of Greek Literature," he writes:

"For the past ten years at least, hardly a day has passed on which Greek poetry has not occupied a large part of my thoughts, hardly *one* deep or valuable emotion has come into my life which has not been either caused, or interpreted, or bettered by Greek poetry." He adds a word about "the one-sided sensitiveness of the specialist."

If a poetic scholar and scholarly poet like Gilbert Murray owes so much to Greek literature, is not his contemporary, the modern sculptor, equally in debt to Greek plastic art? For the sculptor also has his own "one-sided sensitiveness of the specialist."

To the sculptor, if to anyone, the smiling archaism of a primitive statue of Apollo, the godlike majesty of the so-called Fates of the Parthenon, the splendid swing of the Victory of Samothrace, should bring a peculiar, personally directed message. He, if anyone, should understand the endearing human quality of the Greek stele, with its sculpture of homely farewell, and the charm of the Tanagra figurines, caught in the act of some everyday occupation, be it task or pleasure, or both combined.

Doubtless if the ordinary sculptor had the gift of reasoned introspection, and a command of speech equal to his mastery

of clay, he would first examine himself, and then eloquently acknowledge his debt to Greece. But the extraordinary sculptor Rodin, so often master of the two-thirds truth in the spoken word, has with unmistakable sincerity paid his tribute to Greek art. Rodin is commonly regarded as an innovator in sculpture, rather than a classicist; yet it is he who declares, "No, never will any artist surpass Phidias!"

But suppose for a moment that Phidias had never existed. Suppose that there never was a Parthenon, or even an Acropolis, or indeed any trace of the Greek peninsula on the face of the earth.

There would then have been a very different sort of Roman sculpture from that which gave us the statue of Julius Caesar in his toga, and encrusted with anecdotes of conquest the Arch of Titus. Perhaps we should not even have a richly-sculptured triumphal arch to bless or curse ourselves with today. And surely the Italian Renaissance, had there been any, would have been quite a different matter from that actual rebirth of culture which during the 14th and 15th centuries became what was to be the link between classic civilization and our own. For without the Acropolis, the Italian Renaissance would have had to manage some backward flight into Egypt, or into the most Eastern East, or into the colder climes of the North; and as a modern consequence, our sculpture today would perhaps have an Egyptian four-squareness, or a Chinese majesty, or a rude Gothic power.

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As a matter of fact, the imagination draws back wounded from the vision of modern sculpture stripped of its Mediterranean heritage. Had Greece not existed, the plastic art of Rome would have been in a sense "all dressed up, nowhere to go." The same is true, in a less degree, of the sculpture of Italy 15 centuries later; the Gothic arts and crafts of the Middle Ages were never quite at their best under Italian skies, although some critics, including Rodin the sculptor, regard the powerful and tortured spirit of Michael Angelo as a Gothic survival, or perhaps an expression of the eternal conflict between Hellenism and Christianity, rather than of confidence in classic ideals of art and life.

The longer the world lives, and the longer we live in it, the more clearly we see that absolute originality does not exist. Culture does not happen spontaneously; it is born and reborn in the labor of generations. And the greatest among men of genius are usually the swiftest to pay homage to their predecessors, and to prize classic tradition at its true value, not as something that enslaves men, but as something that helps to set them free.

Some of our modern despisers of ancient culture, in their effort to gain for themselves what they call "the innocent eye," would destroy all tradition in art, except perhaps that of the more degraded tribes of mankind. Thus we find the admirers of Matisse gravely applauding his assimilation of the ways of African tribal sculpture. It is probable that the War, with all its frightful destruction of that which was priceless in art, has sharply called a halt upon those sinister forces which had been advocating the annihilation of recognized beauty. Often a kind of fear, the fear of seeming old, the fear

of not being new, the fear of not being able to emit "*le dernier cri*" in art lies at the bottom of the ultra-modernist onslaught on the classic spirit. To those who are thus fearful, a rough-hewn carving from the jungle is of course nobler than the *Hermes* of Praxiteles,—nobler because more novel and less academic.

Personally, I as a sculptor feel an interest in everything that was ever modeled or carved *in sincerity*, whether made in the Kameroons or in Connecticut. But I hope not to enslave myself to newly discovered tribal ideals in art, any more than to the long-known standards of antique civilization.

Unfortunately, the road to our desired goal of Democracy is strewn with snares, among which is sometimes found a contempt, real or assumed, for the higher standards, and for classic values generally. All the more reason, therefore, for true seekers after Democracy to remain dauntless in the face of present-day attacks upon classical studies,—attacks which are among the crimes committed in the name of Democracy. Our literature, already sufficiently happy-go-lucky and indiscriminate in its style (I speak now of form, not of matter) is likely to deteriorate still farther because of the temporary blacklisting, by some of our colleges, of Greek and Latin; studies which tend to enrich and to clarify the language and thought of a writer. Our art of sculpture, however, is more fortunate, because its indebtedness to the classic spirit is too manifest to be lightly ignored.

A visit to the galleries of contemporary American sculpture at the Metropolitan Museum will show us how powerfully the classic spirit still prevails with us. For instance, the figure of the wounded wayfarer in Ward's group of

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the Good Samaritan is modelled with classic enthusiasm and classic balance. Consider the beautiful planes of the chest, and see how the group of muscles under the arm expands into a great flower of light and dark. Ward was our virile pioneer in American sculpture. While he abhorred the servile pseudo-classicism of his day and generation, it is worthy of note that he too, like Rodin and like Kenyon Cox, passionately prized the true classic spirit.

"When after years of study," writes Ward, "I at last found out truths in Greek sculpture which I once had doubted, the joy of the discovery was intense."

"If it be great art," writes Kenyon Cox, in his *Illusion of Progress*, "it will always be novel enough, for there will be a great mind behind it, and no two great minds are alike. And if it be novel without being great, how shall we be the better off?"

"I do not try to imitate the Greeks," declares Rodin; "I try to put myself in the spiritual state of the men who left us the antique statues."

These three artists, Ward, Cox, and Rodin, are in many ways opposed to each other; but they are in harmony in their reverence for Greek art.

Turning to the work of sculptors coming just after Ward, we find the essence of Greek beauty and Greek serenity in French's masterpiece, "The Angel of Death," and the essence of Greek majesty and Greek mystery in Saint-Gaudens' Adams Memorial. Yet each sculptor, in making the classic spirit his own, has richly remoulded it by his own genius, his own personality.

The great school of German critics of the 18th and 19th centuries, with true Teuton thoroughness, had by their researches made for the world an image of Greek art in which the idea of Greek

calm was heavily over-stressed. That image did good service in its day, and withstood hard wear. But modern scholarship has made a ghost of it, and we of today acknowledge in Greek sculpture a mysterious power not to be summed up in phrases about calm, and balance, and beauty. In fact, no artist or critic has ever succeeded in explaining the true quality of Greek plastic art. For, without having the air of being in the least elusive, that quality forever eludes full description. It is a thing of the spirit.

In the light of the recent extraordinary discoveries of a pre-Hellenic civilization in Crete, some of our younger sculptors, especially those who have profited by the opportunities of our American Academy in Rome, have felt the lure of the primitive. Under its spell, because things longest buried often seem least hackneyed, these young men have joyously revived the naïve and very real attractions of what may be called the awkward age of antique sculpture. But Paul Manship's Girl with Gazelles is after all a second cousin, twice removed, to Saint-Gaudens' Amor Caritas, while Sherry Fry's Maidenhood and Mr. French's Angel have a common ancestor. It must be admitted that, as often happens in families, these relationships do not stick out at first glance. But our young Americans were not the first, neither will they be the last, to play the game of form according to Crete. In fact, the Germans were before them in the field, and the sculpture of the Serbian Mestrovic scores heavily by the use of those same archaisms so lightly seized by our Americans of the Academy in Rome, those renowned young playboys of the classic spirit. Others also, and in other ways, have edged away from the shadow of Winckelmann's calm

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into a place in the sun, notably Rudolph Evans, whose Golden Hour, a beautiful girlish figure with Greek drapery, shows no trace of mannerism, new or old.

The research of modern archaeologists and the appreciation of modern sculptors have broadened and diversified our earlier conception of the Greek ideal in art. Furthermore, the works of the humble craftsmen of antiquity, men who shaped, even in a commercial way, the Tanagra figurines and the Attic stelai, have helped us to a better understanding of these amazing Greeks, a people who for all their grandeurs were doubtless as near to the dust as we ourselves, because, like ourselves, they lived and loved, aspired and stumbled and ate daily bread.

I have spoken of that kind of fear which sometimes drives our modernists to extremes in their rejection of the classic. Greek sculpture knows no such fear. It may indeed be as calm as the Germans said, and as we believed; but to my mind, it is above all courageous, courageous with a courage far removed from recklessness, or mere audacity, or last-ditch despair. It is a courage of logic, of conviction; a courage that neither desires nor pretends to perpetuate things exactly as they are. For the Greeks, in their delineations of the human form divine, preferred to enhance and to simplify rather than to copy. Thus they had no mind for realistic portraiture, at once a blessing and a curse to our modern art of sculpture.

The Romans, to be sure, showed a lively curiosity to see themselves as others saw them, wart and all, and

Roman busts abounded; and the Italians of the Renaissance, when painting and sculpture vied with each other, carried portrait art to a still higher pinnacle. Their gift was inherited and added to by the Frenchman Houdon, to whom our art owes much; since Houdon, the sculptor chosen to make our first statue of Washington, was a rare revealer and interpreter of human character in marble, and might indeed be called the 18th century John Sargent of sculpture. Perhaps a vigorous realism in portraiture is the only impressive trait which our sculpture has not inherited very directly from Greece.

In order to improve our American standards in art, our American Academy in Rome gives to those carefully selected students who earn its scholarships, a three years' course of study in any one of its separate departments of painting, sculpture, architecture, and classical studies. Each of the fortunate students receives \$1000 a year, is given a studio and home, and is enabled to travel in Italy or Greece. Painter, sculptor and architect are expected to work out certain problems of artistic creation in collaboration with each other.

The influence of such studies, made under ideal conditions, will be far-reaching in this country. Indeed, that influence is already manifest. Moreover, the explorations of the twentieth century have brought to light rich additions to the gifts hitherto bestowed on the world by Greece; and undoubtedly the future will place our art under a still larger indebtedness to the classic genius.

New York, N. Y.



"Love and Life," by Sir George Frederick Watts, in the National Gallery,
Washington, D. C.

CURRENT NOTES AND COMMENTS

Sir George Frederick Watts' Picture "Love and Life."

An interesting story attaches to the final placing of George Frederick Watts' beautiful and well-known picture "Love and Life" in the National Gallery of Art.

The picture was painted in 1884, and was shown at the World's Fair in Chicago in 1893. Later it was presented to the United States Government by the artist. It was received with great enthusiasm by an express act of Congress and was hung in the Reception Room of the White House, where it was much admired until a protest was made by the Women's Christian Temperance Union, whose members were apparently shocked by the nudity of the figures, though it is difficult to understand how so delicate, so exquisite, so ethereal a bit of nudity could shock anyone.

The members of this Society evidently considered the White House *not* as a private residence, but a public institution visited by many persons from all over the world and that there should be nothing on the walls that could either excite interest or comment.

It is strange now to recall the fact that because of this protest President Cleveland had the picture removed, but President Roosevelt during his administration bravely had the picture rehung, in 1902, and the lovely, offending thing, really occupied places of honor until in March of this year it was sent to the National Gallery of Art, where it should have been placed in the beginning, so that it could be seen by more visitors to the National Capital, as a beautiful work of art, presented to the country by a famous and brilliant English Artist!

Love is depicted as a strong youth but tender and helpful, with angel wings that enfold the slender fragile figure of Life, who is trying to climb the steep and rugged path with faltering steps. She appealingly approaches Love, the guiding and inspiring Angel of Life, not merely the conqueror of death, who takes her by the hand to support and encourage.

The little figure of Life seems almost too slight, but she is so painted for contrast, to show her need, her helplessness, and Love bends tenderly over her, encouraging her to surmount the steep and arduous path. "She is not to look down at the difficulties below for she would turn giddy and lose her footing, or shrink from the abysses on either side of the narrow way. She is to look upward to the great reward and so receive new strength to persevere. . . . Her contact with Love is of the slightest, enough to remove her self-distrust and inspire her with confidence, but not enough to render exertion on her part unnecessary. She merely lays her open palm in his hand which does not grasp it or close around it. . . . She was to be strengthened by her toil and have in her the blessedness of her own experience. She must be crowned with the crown of life, her own life in its highest manifestation. . . ."

Watts painted another version of this picture in 1894 which he presented to the Luxembourg, which is not a mere replica. Still another picture of the same title is in the National Gallery of British Art in the "Watts Room." The one sent to America was finished first. Watts was in the habit of spending years over many of his canvases, exhibiting them and then long after taking them up again and completing them, so it is practically impossible to fix their dates.

He loved classic subjects and all Greek Art. His rendering of classic myths is full of beauty and living interest. He is quoted as saying—"I paint ideas, not things. I paint primarily because I have something to say and since the gift of eloquent language is denied me, I use painting. My intention is not so much to paint pictures which shall please the eye, as to suggest great thoughts which shall speak to the imagination and to the heart and arouse all that is best and noblest in humanity."

He considered this picture of "Love and Life" as representative of his deepest thought. Another of his "Love Series," pictures Love steering the Boat of Humanity, through an angry sea of dashing waves, Love at the helm guiding a frail little boat, "Love Triumphant" and "Love and Death"—they all illustrate the power of Love.

Owing to his generosity, examples of Watts' work appear in many public galleries in the United Kingdom, as well as in the Colonies, in France and America.

He died in 1904 at the age of eighty-seven, in full command of his powers and faculties up to the last.

HELEN WRIGUR.



"Sorrow" (La Douleur), by Paul Cezanne. Lent anonymously to the Metropolitan Museum.

ART AND ARCHAEOLOGY

When Critics Disagree—The Metropolitan's French Exhibition.

A new phase of interest suddenly attached to the daring exhibition of French impressionism and post-impressionism shown all summer at the Metropolitan Gallery in New York. It was anonymously denounced as a "Machiavellian campaign" and Bolshevik propaganda. The circular, mailed broadcast, was entitled "A Protest against the Present Exhibition of Degenerate 'Modernistic' Works in the Metropolitan Museum of Art," by an unnamed "Committee of Citizens and Supporters of the Museum." Who these critics were no one seems to know, but they gave fresh advertising to an already widely discussed show.

"One half suspects the circular itself is propaganda," ingeniously suggested Raymond G. Carroll in a special report to *The Philadelphia Ledger*, "devised in the hope of starting a controversy and, if possible, get otherwise sensible folks to go and see what some people will actually put frames around. They are so bad as paintings that once seen they could be held responsible for almost anything—a crime wave, a suicide epidemic, divorce—I will even go further—another World War."

Yet the Curator of Paintings, Mr. Bryson Burroughs, in his introduction to the special catalogue of the display which opened last May, treated the works in all seriousness. He wrote, "The impressionists were the virile force in the last quarter of the century and among them the origins of the later styles must be looked for." Again he says, "The age was heartily tired of the output of the schools of art. . . . Disgusted people turned away from it all and discovered Cézanne. . . . His fresh, lovely color, his haunting sincerity, his readily grasped arrangements were hailed as the manifestations of a regeneration of art, and the aesthetes found delicious stimulation in his wayward distortions of natural form and in his choppy and abrupt brush strokes." . . .

But our anonymous critics of the circular name Cézanne as especially offensive, with Toulouse-Lautrec, Gauguin, Van Gogh, and others. More than twenty numbers the "Committee" designate as "particularly disquieting works, showing either mental or moral eclipse," or as "simply pathological in conception, drawing, perspective, and color," also as "either vulgar in subject, or corrupt in drawing, or childish in conception, drawing, perspective, and color," and they have specified them, so that there might be no mistake. "No. 111, 'Girl arranging her Chemise,' they warn us, for example, 'is vulgar in subject, ugly in face and form and weird in color. . . . Much more might be said,'" they conclude. "But the above will suffice."

When one recalls the opening day of this exhibit, last May, it seemed to be a vivid success. It was an invitation affair, and the cards were in demand. The large gallery was filled with New York's art critic élite, all talking at once, as they moved slowly around the hall, their eyes fixed upon the gay, mosaic-like arrangement of the pictures on the walls. The old favorites were there, Edouard Manet and Claude Monet, and then these new ones, so many of them. Already, in Brooklyn and in the numerous spring exhibitions of New York, the modern French art had predominated, but not in such profusion, such completeness of variety. The catalogues were carefully studied.

Mr. Bryson Burroughs had written with enthusiasm. His own spring exhibition, held elsewhere, had been highly praised. His work is original and mystical, but not "peculiar." As a former student of Puvis de Chavannes, he may be presumed to know quite thoroughly the subject of modern French art.

Of Gauguin Mr. Burroughs said, "Gauguin was the romantic of the post-impressionist generation, with a nostalgia for strange countries and primitive life. He also was an insurgent against the diffuseness of the Impressionists and confined his forms in a frank, simplified line, within which he laid on his rich color in large, flat masses. . . . He was a symbolist, according to the definition of 1890." . . .

But Gauguin is banned by the anonymous "Committee," who designate among their numbers his "Hina-Tefatou," described as from an ancient Maori legend related in *Noa-Noa*. This large canvas, in oil, measures 44 inches in height by 24 in width, and is signed and dated "Gauguin, '93." It represents the goddess Hina, who in the form of a soft, clinging woman gently touches the hair of Tefatou, the earth-god, and speaks to him: "Let man rise up again after he has died. . . ." and the angry but not cruel lips of the god open to reply, "Man shall die." So the catalogue describes this mysterious picture.

Another condemned work was No. 2, the "Bather," by Cézanne, a still larger picture, 66 inches high by $41\frac{3}{8}$ wide, painted about 1865 and used as a wall decoration for the artist's house at Aix. No. 3, also censored, was by the same artist and aroused much interest by its weirdness. It was

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entitled "La Douleur," Sorrow, and represented a grieving figure by a dead body, the whole painted in heavy tones of dark blue and black. This also was a wall decoration of the artist's house, which suggests his own feeling about the two compositions.

One picture, rather curiously omitted by the "Committee," was No. 65, the "Girl with Flowers," by Matisse, an oil canvas mounted on a panel, measuring 17 by 24. It is a work so extreme in style that one might almost have expected to find it heading the list of the tabooed—a long-faced girl, with strange eyes and puffy hair, dressed in dowdy shirt-waist blouse, and seated by a table with a flower so hastily sketched that we are not quite sure if it is a rose. Perhaps all the works of the exhibition may not be entirely typical of the artist's best work. Bryson Burroughs writes of Matisse, that he "is the most conspicuous of living painters. . . . His drawing has the audacity and spontaneity of drawings by untaught children." Yes, the latter statement may be quite true. But Mr. Burroughs attributes to Matisse an intellectual quality also, for he writes, comparing Matisse and Derain, "The fact that the aims, intellectual as well as technical, of these two artists, as well as a number of others of their generation, have so many resemblances, proves the legitimacy of their style, if such proof be needed. They are searching for an abstract of realism, not the reality of the special appearance at a particular moment which the Impressionists expressed with unapproached skill, but a wider and more elusive realism that will apply generally—that may be free of accidental circumstances."

There were, of course, in this exhibition, pictures which could not fail to excite admiration. One of these, No. 98, was Odilon Redon's "Silence," a mystic study of a lengthened face peering through an oval aperture, eyes nearly closed, long straight nose, two fingers on the lips—what secret is here implied? (See cover picture.)

Altogether, it was a fantastic exhibition, but is not a dynamic force in art to be welcomed, even though it lead to "explosions"? A static force, if merely negative in value, may be condemned. And shall we not thank both parties to the exhibit, the Metropolitan and the unnamed "Committee," for having aroused such violent reactions, such active criticism?

One word more is of interest, the reply of the Museum to the attack made upon its position in the matter. Two columns in the Bulletin are devoted to it. "The Museum welcomes helpful criticism," we are told, "from citizens and supporters. Had the authors of this protest intended to be helpful, we should have supposed that they would have made it directly to the Museum authorities at the opening instead of the closing of the exhibition, and that they would have appended their names so that the Museum could judge of the weight which should be accorded to it. But the officers of the Museum welcome the protest even though it comes at the close of the exhibition, though it is unsigned, and is addressed not to them but to their fellow-citizens. They welcome it because of the opportunity afforded of reiterating their explanation of the circumstances in which this special exhibition was given and of the Museum's purpose in holding it. It was undertaken, as is stated in the introduction of the Museum catalogue, in response to a request from a group of art lovers, members of the Museum, who unlike the authors of the protest were not anonymous. They were Mrs. Harry Payne Bingham, Miss Lizzie P. Bliss, Arthur B. Davies, Paul Dougherty, Mrs. Eugene Meyer, Jr., John Quinn, and Mrs. Harry Payne Whitney." . . .

"Fine advertising for a Gallery, this modern French art," laughed a connoisseur. "I feel just like making a trip to New York to see it for myself. No, don't you quote me."

GERTRUDE RICHARDSON BRIGHAM.

The Congress on the History of Art at Paris.

On September 26, and in the amphitheater Richelieu at the Sorbonne, Paris, the first History of Art Congress since the war was inaugurated. Distinguished representatives from most of the countries of the world were there, including those from Argentina, Belgium, Bulgaria, China, Colombia, Denmark, Egypt, Finland, Great Britain, Holland, Italy, Japan, Latvia, the Grand Duchy of Luxembourg, Morocco, Norway, Poland, Portugal, Roumania, Spain, Sweden, Switzerland, Czecho-Slovakia, and Jugo-Slavia. The United States of America were represented by Mr. Robert W. de Forest, president of the Metropolitan Museum, New York, and by Miss Cecilia Beaux, the noted artist, who paid a cordial tribute to French art and art instruction in the first meeting. The Washington Society of the Archaeological Institute was well represented by Dr. and Mrs. S. Richard Fuller. Bulgaria was the only one of France's late enemies which was invited to participate.

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In the opening session, M. Paul Léon, Director of Fine Arts, spoke on the development of Instruction in Art. The motive of the Congress was well expressed by M. André Michel, member of the Institute, professor of the College de France, and president of the French Committee on Organization of the Congress. "Each people," said he, "through their great artists affirms its intimate faith, reveals its manner of understanding and loving life, and enriches just so much the patrimony of the world." The object of the Congress was to assemble the foremost exponents of the art of each country in order to correlate and extend its study.

The Congress was then divided into four sections, the lectures in the first being devoted to Instruction in Art and Administration of Museums, in the second to Occidental Art, in the third, to Byzantine, Near East and Far East Art, and the fourth, to the History of Music.

In the first group, four Americans lectured: Dr. Libby on "The Role of the Museum in Education"; John Cotton Dana, Director of the Museum Association of Newark, on "A Little American Museum—Its Efforts for Public Utility"; Miss Edith R. Abbott, of the Metropolitan Museum of New York, on "The Role of the Museum from the Point of View of Instruction"; and Miss Spiller, on "The Administration of Museums, from the viewpoint of their utility for children."

M. Fierens-Gevaert, Conservator-in-Chief of the Royal Museums at Brussels, gave in the second group a most interesting discourse on "French Travellers in Belgium in the 17th Century," and told of the assistance received from the French by the Flemish from the time of the imagists and illuminators of the 14th century to the painters of feminine elegance of the Second Empire.

Among other engrossing lectures were those which discussed French influences in Italy, Norway, and Sweden, and the mutual influences of other countries. During the succeeding days of the Congress, which met in four amphitheaters in the Sorbonne, art and music were studied in all their phases, and hardly a monument escaped the eloquent discussion of a devotee. Those of the five hundred delegates and members who were interested particularly in one of the major topics followed only the lectures given for that group in one of the amphitheaters, where five or six discourses were made at each session. The others tip-toed from one amphitheater to another in order to hear a little bit of everything, thus getting a mosaic impression of all the arts.

But all was not work at the Congress. Visits to museums, private collections and French historical monuments took place almost every day under the direction of the Conservators themselves, and as well, there were numerous receptions. On the second day the Louvre was visited, and a reception was given by the Minister of Public Instruction and Fine Arts. On the next day there was a reception at the Hotel de Ville, given by the Municipal Council of Paris. On the following day the Cathedral and city of Chartres were visited, on the next Chantilly. On the following afternoon the members were permitted to see the collection, not without some value, of M. M. Durand-Ruel. On Sunday there was an excursion to the famous cathedral of Rheims, now more beautiful in a tragic way because of its disfigurement received during the war. From there the battlefields were visited in the sector of the fort de la Powelle and of Mount Cornillet. On the same afternoon the Baron and Baroness Edmond de Rothschild gave a charming reception to those who stayed in Paris, in their magnificent chateau and gardens in the Bois de Boulogne.

On the next afternoon everyone attended a delightful concert in the Hall of Mirrors at Versailles and visited the chateau. An automobile excursion the following day took about two hundred and fifty of the members to Fontainebleau and later to the charming Chateaux, built in the 17th century style, of Courance and of Vaux-le-Vicomte. The latter was built for Fouquet by the architect Levau and its magnificent park was designed by Le Notre. One of the most charming places visited during the week was the home of Prince Czartoryski on the Ile St. Louis. It is a private hotel, built by the architect Levau in the 17th century with beautiful gardens overlooking the Seine. It is decorated with a number of valuable paintings by LeBrun and LeSueur.

The last lecture was given the next morning by Signor A. Venturi, professor at the University of Turin, on "The Arts in the Time of Dante." He told most interestingly of the influence of Dante's writings in the architectural decoration made by his contemporaries. That afternoon the private collections of M. de Camondo, and of Baron Maurice de Rothschild were visited, and a reception was given by the French Committee on Organization in the Louvre. In the evening a large number assembled for a farewell banquet in the Cercle Interalleé.

The enthusiasm and interest of the members of the Congress grew day by day and because of the large number of appeals that were made to the French Committee, it is very probable that another Congress will be held next year. There is a general feeling that this Congress has been a great factor towards the internationalization of the arts and that it will give an impetus toward a larger interest in the study of art in all the countries which were represented.

Paris, France.

MITCHELL B. CARROLL

The Adventure of a Painting

Section of masterpiece which disappeared in 17th century found in collection of C. A. Ficke in Davenport, and another section in Hackley Gallery of Fine Arts at Muskegon, Mich.



Recently *The Democrat* published a press dispatch relating the recovery of a "Descent from the Cross," painted by Rubens, which had disappeared from a cathedral in Belgium during the late war. Since then *The Democrat* has learned of an interesting story, relating to a painting a fragment of which is owned by Hon. C. A. Ficke of Davenport. In the middle of the 17th century, Govaert Flinck and Gerbrandt van den Eekhout, both pupils of Rembrandt, were two of the foremost painters of Holland. Their paintings were, and still are, often mistaken for those of their master. One of these artists, and it is not certain which of them, painted one of those heroic sized pictures, measuring approximately eight feet square, which in that century were in favor. It represented "Christ being shown to the people." During some war of revolution, perhaps several centuries ago, this picture disappeared. In order to conceal it more securely, its purloiner cut it up into perhaps four pieces, one of which is now in the Ficke collection. This fragment was purchased in London by a New York dealer, and sold to Mr. Ficke 15 years ago. It depicts people pointing to some object not appearing in the fragment. The figure of the youth near the edge was deprived of an arm and a hand when the original painting was cut up into pieces. The search of the owner of this fragment for these missing members was rewarded, when in a catalog of the paintings in the Hackley Gallery of Fine Arts of Muskegon, Mich., Mr. Ficke found a reproduction of a second fragment of the original painting (herein reproduced with the fragment owned in Davenport), in which appear not only these missing members, but also Christ and His attendants upon whom the people, shown in the Davenport fragment, were gazing before the original was dismembered. The other fragments being of minor importance doubtless are permanently lost. Correspondence between the owners of the respective fragments established the indubitable fact that both are parts of one large original, painted either by Flinck or Eekhout.

—Davenport Democrat.

BOOK CRITIQUES

Daniel H. Burnham; Architect, Planner of Cities. By Charles Moore. Boston and New York; Houghton, Mifflin Company, 1921. 2 Vols. Illustrated in full color. \$20.00.

The World's Fair at Chicago in 1893 brought together an assemblage of architects, landscape architects, sculptors and painters never before equalled in this country and never afterwards surpassed. How they worked to produce a unified result to which each profession contributed its full share is told in the biography of "Daniel H. Burnham, architect, planner of Cities."

The associations of the Fair held these artists together and engendered the American Academy in Rome, an institution which through its graduates is enriching this country in all fields of artistic endeavor and is steadily improving American taste. Directly to the Fair is to be traced the new plan of Washington and the plans for the improvement of Cleveland, San Francisco, Manila and Chicago; also the new impulse in Government building. These artists had their struggles with indifference and opposition; they had also their times of enjoyment.

They studied the world's precedents and brought home the lessons learned abroad. They saw the masterpieces of the old world through the medium of our own needs. From the past they brought ideas and ideals of form and spirit to be applied to American problems. And through all their labors ran a constant stream of enjoyment and satisfaction in accomplishment. As their work progressed they were called into the service of the nation and that service was rendered not for personal reward but from a sense of public duty. Moreover, being pioneers, they marked the paths for their successors, establishing principles that shall last for all time.

They were even called to Europe to take part in the world-wide movement for civic betterment and to suggest methods which had been tried out here under freer conditions and found to be of universal application.

Mr. Burnham's life touched the lives of many men, of many kinds in various countries. Himself a successful architect and man of business, he had also the soul of an artist, who strove ever to accomplish the highest and most lasting results.

The Union Station in Washington was his work, the Lincoln Memorial in its present form and location is due largely to his persistency and vision. If he had to fight with the beasts at Ephesus, he had his abundant rewards in seeing much of his labor realized. As Wash-

ton grows in beauty and dignity, comparable to that of the finest European Capitals, as Cleveland realizes its great central composition, as San Francisco crowns its hills with stately buildings related one to another, as Manila, retaining its distinctive character, develops amenities known only to present-day civilization, as Chicago becomes the finest commercial city in the wide world, the curious student will trace the beginnings of these productive movements to the master mind that dreamed and then in part wrought the dreams into forms of satisfying and lasting beauty and set the pace for those who were to come after him.

It is a glorious company that gathers on these sumptuous pages illustrated with vivid pictures of the results of their labors. Here are Richard Hunt and Charles McKim among the architects, Augustus Saint-Gaudens and Daniel French among sculptors, Blashfield and Millet among painters, the Olmsteds, father and son, among landscape architects, Theodore Thomas, the musician, Presidents Roosevelt and Taft, Senators McMillan, Root, Wetmore and Newlands, President Eliot and Professor Charles Eliot Norton—to name but few among the many. Each has his place in the army of progress. Here may be traced the beginning and the development of the classic revival in American architecture and the reasons for the new impulse.

Here too, are discussed the problems confronting the artist and correct methods of solution. Diaries, letters, the recollections of friends and fellow laborers, all are drawn upon to develop the story of achievement. And when all has been said the whole matter may be summed up in Mrs. Roosevelt's happy phrase—"I find the book very human."

For the most part Mr. Burnham is allowed to tell his own tale in his own fashion, to create a self-portrait, as the painter would phrase it. Vital portions, however, are supplied in letters written to him by his companions.

From the abundant materials thus supplied, there is developed a well-rounded character of a great American designer of buildings and cities, a man of the largest vision and the greatest foresight, one who believed thoroughly in his own country, its possibilities and potentialities. The task of presentation fell into the hands of Mr. Moore, who was closely associated with Mr. Burnham both in his labors and also in his hours of ease, who was familiar with his associates and thus was able to estimate their influence on him, and who has done the work on these rarely beautiful books as a labor of love and a tribute of admiration and affection.

HELEN WRIGHT.

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IT WILL contain 1000 reproductions of photographs of furniture made in this country from native woods in the period 1620 to 1720 with descriptions—the most complete record available. As it is a very expensive work to print the probability is that there will not be another edition and we advise immediate consideration by all wishing to own a copy.

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NOTICE

Owing to the rapid growth of the mailing list of ART AND ARCHAEOLOGY, and the unusual demand for special numbers, our stock is almost exhausted of the following:

V, No. 1 (January, 1917);
V, No. 4 (April, 1917);
VI, No. 6 (December, 1917);
VIII, No. 5 (September-October, 1919)

25 cents per copy will be paid for any of these numbers upon delivery at this office.

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J. J. Lankes. *Painter-Graver on Wood*, by Bolton Brown. Kansas City. Alfred Fowler, 1921.

Even to those who know nothing of Lankes the name of Bolton Brown will carry weight; but once the volume is seen the former's work can speak for itself. The straitened simplicity of the medium renders it difficult rather than easy; and Mr. Lankes' has a careful regard for its own specific quality. The charming dress of this brief essay in appreciation will have its especial appeal to discriminating lovers of bookly beauty.

V. B.

College Teaching—*Studies in Methods of Teaching in the College*. Edited by Paul Klapper. Yonkers-on-Hudson, New York. World Book Company, 1920.

We present a brief announcement of this book because of the excellent chapter on "The Teaching of Art," by Holmes Smith of Washington University, St. Louis. Starting with Tolstoi's definition: "Art is a human activity, consisting in this, that one man consciously, by means of external signs, hands on to others feelings he has lived through, and that other people are affected by these feelings, and also experience them," Professor Smith shows that instruction in art should be an intimate part of a liberal education, and have a place in every B. A. course. The values of art instruction consist not only in cultivating taste and the appreciation of works of art, but also in illuminating the study of the progress of civilization, and in correlating the student's work with that of past and present workers. He lays down general courses of study for both artist and lay students, and insists that students of the history of art should have some knowledge of design and technical processes, and that students of the technique should have courses in the history and appreciation of art. A well-rounded college course should cover four years, grouped as practice courses in freehand drawing, color, modeling, design, and as history courses in Ancient, Mediaeval, Renaissance and Modern art.

This essay is most heartily commended to all teachers and students of art.

M. C.

"When Turkey was Turkey—*In and Around Constantinople*," by Mary A. Poynter. With an introduction by the late Sir Edwin Pears. New York. E. P. Dutton & Co. \$5.00.

¶ This delightful series of essays, written by a clever English woman, give a picture of Turkey as it was before the World War and will grow

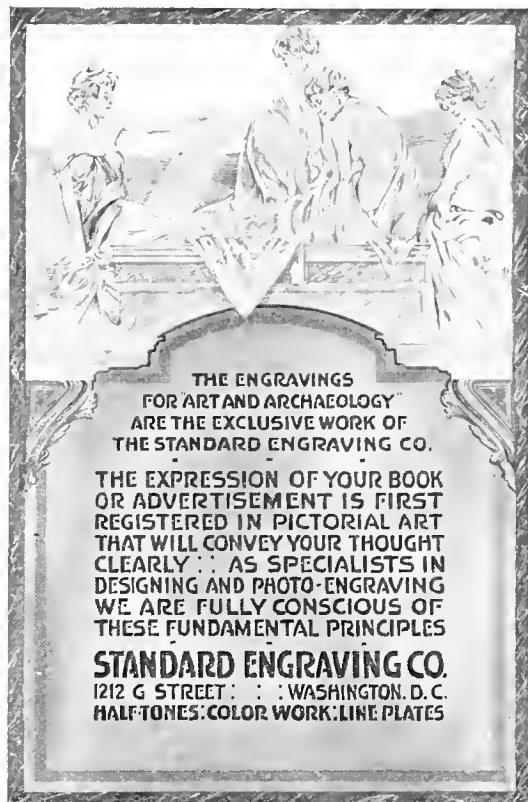
in value with the passing years as the resurrected countries in her former domain one by one attain self-determination, even if it be only under European mandates. Where Mrs. Poynster touches on archaeology, as she frequently does, it is without giving an opinion, but she tells the story so well as to illuminate the ancient sites. Thus "A Day at Old Troy" with Mr. Calvert, Schliemann's predecessor, as guide, tells why the former chose Hissarlik for his excavations that yielded such wonderful results, and the chapter on "The Sarcophagi Found at Sidon" brings to mind that Mr. Eddy, an American missionary, was the original discoverer of the so-called "Alexander" Sarcophagus, now in the Constantinople Museum. "A Pilgrimage to Nicaea," now called Isnic, makes live again "The City of the Creed and the Crusaders," and in passing she tells what remains of Nicomedia, once Diocletian's capital, now known as Ismid, recently captured by the Greeks in their victorious march which we hope will free Greek Asia Minor from the Turk forever.

So "Journeyings in Asia Minor in 1913" brings us to Ankyron where Constantine the Great dies; again to Ismidt with its few old broken walls and ruins; to Eski-shehr, near where was fought the great battle of Dorylaeum in 1907, when the Crusaders defeated Soliman, the Turkish Sultan of Iconium; to Angora, ancient Ankyra, where still remains in part the temple of Rome and Augustus, with the important inscription known as the "testament" of Augustus, a city now the last stand we hope of Kemal Pasha; and to Konia, the Iconium of Paul's journeys, a city like Damascus of immemorial antiquity, and always of importance, especially in Roman times and after 1100 as capital of the Seljuk Kingdom. We have passed by many places of lesser note, as Baylik Kepru, the site of ancient Gordium, where Alexander cut the Gordian knot, as Ilghin where Aesop was born, or Valovatch site of Antioch in Pisidia, where Sir William Ramsay excavated, but why say more for the reader will secure this book for himself and thus revive his memories of the ancient glories of Asia Minor.

M. C.

Macedonia: A Plea for the Primitive, by A. Goff and Hugh A. Fawcett, with illustrations by Hugh A. Fawcett. New York, John Lane & Co. 1921.

The occupation of Salonica by the Allies during the World War riveted the attention of thoughtful readers once more on Macedonia, the home-land of Philip and Alexander the Great, and it has been difficult to realize that a country, which at one time boasted sovereignty over half the known world, had fallen so low



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under the heel of Turkish oppression. In fact, Macedonia as a center of historical interest, had been lost to the world and become merely a geographic expression to cover a stretch of territory conspicuous in the Balkan caldron. Hence Messrs. Goff and Fawcett have rendered a conspicuous service in the compilation of their volume on "Macedonia, A Plea for the Primitive,"—the first detailed description of Macedonia. Touching only incidentally on political matters, these two participants in the British occupation, who spent over three years familiarizing themselves with the country, have given us a true picture of Macedonia.

The authors first consider the physical geography of Macedonia, and then discuss the Macedonian peasant, his native characteristics, his dress, and villages and houses, the products and industries, the folk-arts—textiles, embroidery, metalcraft, pottery. Special chapters are devoted to Salonika, historical and descriptive, with interesting accounts of the modern town, the cemeteries, the Greek churches, the Turkish Mosques; to the marriage customs, the prevalence of malaria, the flora and fauna of the country. Various other places of interest are described as Kavalla, Stavros, Dorian, the Struma Plain, and Mount Athos with its many monasteries.

The style of the authors is to be heartily commended, especially in the concluding paragraphs of many chapters. We quote the following closing sentence from the description of Kavalla: "Beneath lies a microcosm in bas-relief, a beautiful mosaic of old houses and streets; the domed roof of a turkish bath, the courtyard of a mosque, the large crinkled tiles of a many-gabled house, and a marble fountain in a green setting of trees; mysterious passages and archways, leading one knows not whither; a group of natives, a black-shrouded woman emerging from a hidden doorway, overladen donkeys clattering over the stones, half-hidden faces behind latticed windows—a kaleidoscopic scene enacted amidst the mystic glamour of the East. With such a picture before our eyes we seem to have stepped back hundreds of years in history or to have been wafted by dream-fairies on a magic carpet over an enchanted city."

M. C.

"The Spell of Alsace" by André Hallays. Translated by Frank Roy Fraprie. "The Spell Series," The Page Company, Boston, Mass. \$3.00

This is one of those attractive travel volumes published by the Page Company similar to "The Spell of France," reviewed in a recent number of ART AND ARCHAEOLOGY. It admits us to an intimate acquaintance of the life and history and natural beauties of this wonderland.

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ART AND ARCHAEOLOGY

An Illustrated Monthly Magazine

Published by THE ARCHAEOLOGICAL SOCIETY

OF WASHINGTON, AFFILIATED WITH THE

ARCHAEOLOGICAL INSTITUTE OF AMERICA.

ART AND ARCHAEOLOGY PRESS, Inc.

VOLUME XII

DECEMBER, 1921

NUMBER 6

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TERMS: \$5.00 a year in advance; single numbers, 50 cents. Instructions for renewal, discontinuance, or change of address should be sent two weeks before the date they are to go into effect.

All correspondence should be addressed and remittances made to ART AND ARCHAEOLOGY, the Octagon, Washington, D. C. Also manuscripts, photographs, material for notes and news, books for review, and exchanges, should be sent to this address.

Advertisements should be sent to S. W. Frankel, Advertising Manager, 786 Sixtb Ave., New York, N. Y., the New York Office of ART AND ARCHAEOLOGY.

Entered at the Post Office at Washington, D. C., as second-class mail matter. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized September 7, 1918.

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The President of the United States,

ART and ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XII

DECEMBER, 1921

NUMBER 6

PHILIP A. DE LASZLO

By HELEN WRIGHT

TO PAINT a really successful portrait is to perform a species of miracle. It is a kind of magic, that the average person cannot understand, but he can admire. Artists must have an enthusiastic and appreciative audience and even if one takes only a humble place among the critics, one can be very evident in the applause.

Portraiture is perhaps the most difficult form of art and requires beside perfection of technique, the ability to portray that subtle something we call personality.

Truth, harmony, proportion, delicacy, sincerity, skill, tact, color—all the terms belonging to Art should enter into a successful portrait.

Mr. Ruskin said that "it was possible to represent the body without the spirit in a portrait and the spirit in its ordinary and inferior manifestations. That one must see at a glance the whole of a human being's nature, outside and in . . . grace or strength, softness, or

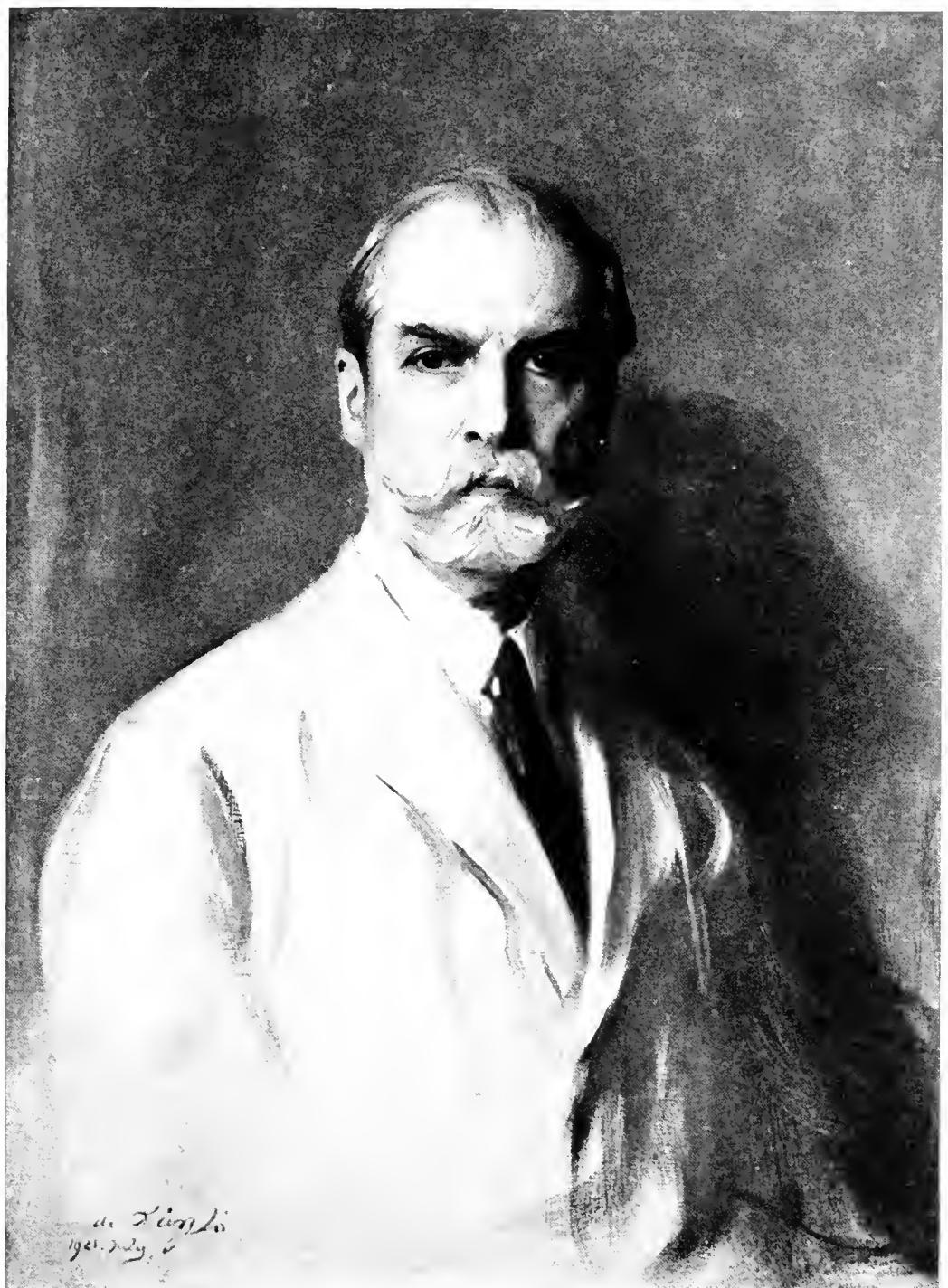
whatever other quality those men will see to the full and so paint that when narrower people come to look at what they have done, everyone may, if he chooses, find his own special pleasure in the work."

The real artist is the man who has the power to see to the very heart of his subject, united with the further power of compelling his chosen medium to say what he sees and what he thinks about what he sees.

This, Philip A. de Laszlo, the Hungarian artist, seems to do and explains why he ranks high among the great portrait painters.

No modern painter has had a larger clientele, no one has been called more quickly to execute portraits of prominent and distinguished personages, and in many instances the only opportunity for acquaintance with his subject was during the few brief sittings.

Mr. A. L. Baldry says of him, "Few artists equal him in the power to present



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Honorable Charles E. Hughes, Secretary of State.

ART AND ARCHAEOLOGY

a vivid and convincing likeness, few approach him in vigor, certainty of draughtsmanship and directness of brushwork and fewer still are so consistent as he is in striving for harmony of line and the balance of mass which are the foundations of correct composition."

His success, a pronounced success and popularity, comes not only in his skill, but in his very serious effort and years of hard study and work, to which he brings the greatest enthusiasm and interest. "Every new canvas is to him a new excitement, every fresh sitter is yet another revelation of character and affords yet another problem of drawing, tone and colour for him to work out."

He approaches each piece of work with the most intense interest, confident that it will be the "perfect thing of which he dreams."

He has painted the Pope, priests, kings, and queens (all that are left), a portrait of the Kaiser some years ago, statesmen, soldiers, and with equal skill he is able to portray the simplest types of all feminine and childish loveliness.

Philip de Laszlo was born in Buda-Pesth. He left school when a small boy of ten to earn his own living in order to be able to study art, which he had chosen, even at that early age, as his life work. Like many aspiring young artists there was opposition by his family, but he was apparently confident and quite willing to do anything from grinding colors in a scene-painters studio, drawing for newspapers, coloring photographs—anything that came to hand by which he could earn money to enable him to study.

Whenever he was able to, he attended the Industrial Art School at Buda-Pesth and later received a scholarship from the National Drawing School

which made it possible for him to go to Munich and Paris. He was painting portraits all the while and when scarcely twenty-four was receiving commissions for portraits of notable persons. Apparently he has never stopped and the amount of his accomplishment is prodigious.

It is that clever insight into human nature, combined with his technical skill and a rare power of expression that has enabled him to paint so continuously.

No two of his portraits are posed alike. Each seems to bring out the essential characterization. By his mastery of technique, he can give his entire attention to securing the perfect likeness, unhampered by details of drawing. His portraits thus give the effect of great naturalness and spontaneity, of being painted in an unstudied manner, with large light strokes with no parade of assertive brush work.

His color is so correct in his painting of flesh tones as well as in drapery and costume, whether a chancellor's robe, a general's uniform, or a woman's ball-gown, that it does not obtrude, it is just harmoniously charming.

His portraits of men are distinguished by an air of great dignity, vigor and vitality, those of women by elegance and distinction and in the portraits of children, of which he has painted a great many, there is a daintiness, a deep understanding and love for the appealing charm of youth. So it is not always his technique which impresses us most, but his gift of reaching the character of his models—which is effectively illustrated in the very dissimilar types. This gift makes a born portraitist, a biographer of humanity. And as time goes on these vivid records of the world's great men and



Courtesy of Brown-Robertson Co.

General Pershing.



Courtesy of Brown-Robertson Co.

Honorable Elihu Root.



From a photograph of President Harding, with Mr. Laszlo, taken on the occasion of his visit to the Corcoran Gallery of Art to see the portrait of General Pershing.

ART AND ARCHAEOLOGY

beautiful women will be historical memoranda of immense value.

Among the women's portraits the Countess of Ancaster, is one of the most lovely, a beautiful woman in evening dress, seated in a high-backed chair, gracefully posed and perfectly designed with a keen appreciation of this exquisite loveliness. Lady Northcliffe, quite another type, painted in a large hat, her hand upon her chin, she looks out with very seeing eyes—one of the painter's most convincing character studies. Lord and Lady Lee, at Chequers, are painted in a beautiful room with harmonious hangings and furnishings, a most decorative arrangement with a sense of space and atmosphere. The portrait of the Baroness de Baeyens, the Dutchess of Portland, Countess Irene Dankelman, a most unusual portrait of Mrs. Haldane MacFall—one could continue the list indefinitely. His portrait of his son "Jonnie" at his first Drawing Lesson, is an exquisite child's portrait as is the one of "Children blowing bubbles," the sweet upturned faces another evidence of the painters love for, and understanding of, children.

Mr. de Laszlo's own portrait is in the Uffizi Gallery, Florence.

Among the many honors and medals conferred upon him to mention only a few, are a gold medal from the Barcelona Exhibition, the gold medal of Hungary-Austria, gold medals of the Salon of 1900, medals at Munich, Dusseldorf, Venice, St. Louis, knighthood of the Legion of Honor in 1904, orders from most of the European states, and in 1912 he was ennobled by the Emperor of Austria-Hungary. He has become a naturalized citizen of England and has a studio in London.

During his recent visit to this country, Mr. de Laszlo painted a number of most successful portraits.

President Harding, which is for the White House, the Secretary of State, for the State Department, General Pershing, a gift of John A. McFadden to the City of Philadelphia, Honorable Elihu Root, for the Carnegie Endowment for International Peace, Honorable Robert Lansing, Dr. James Brown Scott, Mr. William R. Castle of the State Department, Mr. C. Powell Minnigerode, the Director of the Corcoran Gallery of Art—and many others. A brilliant group of portraits, brilliantly painted, satisfactory to the subjects themselves and to their families and friends—the great test.

On one of the occasions when the President was giving the artist a sitting, he remarked that the following day was the anniversary of his wedding. Mr. de Laszlo said that he would like very much to contribute something in honor of the occasion, and asked if he might not have the privilege of making a sketch of Mrs. Harding as a wedding gift.

This, of course, was granted and the result of a hurried sketch, was most charming and both the President and Mrs. Harding were delighted not only with the portrait but with the kind thought and beautiful gift.

Mr. de Laszlo will return this winter to paint many portraits that await his facile brush. He repeatedly expressed his pleasure and pride in the opportunity given him to paint the portraits of our distinguished President and some of our leading statesmen and said he esteemed it one of the greatest honors that had come to him.

His own personality is so delightfully kind and gracious, that he wins at once the confidence and friendship of those who sit for him and that naturally gives them their best and happiest expression.

City of Washington.



"The Blind," Lorado Taft, Sculptor.



"The Fountain of Creation," Lorado Taft, Sculptor.

LORADO TAFT, DEAN OF CHICAGO SCULPTORS

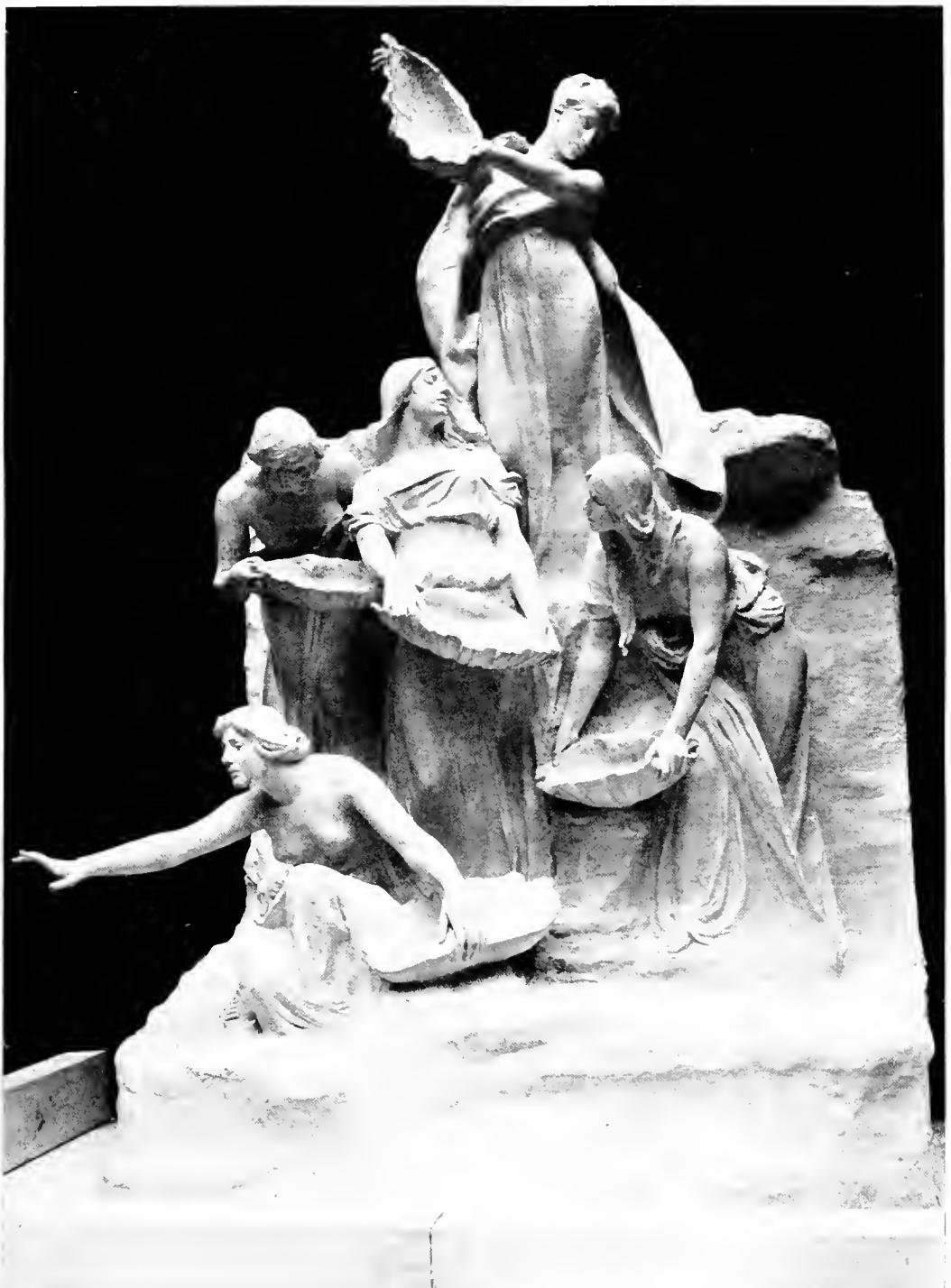
By ROBERT H. MOULTON.

ALTHOUGH Grecian art may furnish a model for all time, the reception tendered the work of American sculptors, and especially the work of Lorado Taft, is conclusive proof that the sculpture of the nation which produced Phidias, Praxiteles, Scopas and Lysippus has strongly influenced their successors in the United States. Mr. Taft's work is typical of the kind of modeling involving depth of thought for his art, technique and the marked individuality of the workman. Critics say that the pronounced chastity of Mr. Taft's work evinces the superiority of the new school over the extravagant thought

that has marred the fame of many of his predecessors.

Mr. Taft is a sculptor of power and genius who has worked faithfully at his art for many crowded and busy years. He has produced in that time groups and single figures which have made him recognized as one of the foremost of contemporary sculptors, and when he has not been chiseling soul into marble or molding high thought into clay, he has been lecturing on his own art and on art in general.

Yet it is not alone as a lecturer that Mr. Taft has exerted a wide and lasting influence for the good of art. As



"The Great Lakes" Group. The descending stream is started by high-standing Superior, then caught in turn by Michigan, Huron, Erie and Ontario. Lorado Taft, Sculptor.



Great Lakes Fountain in bronze, South side of Art Institute of Chicago.

an author he writes brilliantly of the aims and ends of his craft, and as a teacher he has left his impress on hundreds of students. For twenty-two years, from 1886 to 1907, he was instructor of modeling in the Art Institute of Chicago, and many of the most successful artists of the Central West are his pupils—men and women who have already taken their places worthily in the ranks of professional sculpture. From 1892 to 1902 he was a lecturer in the extension department of the University of Chicago, and for many years has been actively identified with the work of the National Sculpture Society, the Society of Western Artists, the Chicago Society of Artists, the Municipal Art League and Municipal Art Commission of Chicago.

He has delivered more than two thousand lectures upon art subjects, and though he now maintains three studios, he still spends a good share of his time lecturing in various parts of the country.

Mr. Taft's work, because it is something big and vital, is of compelling interest; but the man, his ideas and aims, are equally interesting. It is impossible to talk five minutes with him without knowing that his life and his work are one and the same, each a part of the other. He possesses a striking personality. In manner he is attractive, urbane, and exceedingly modest of his own work. These qualities together with a noble and unselfish generosity have made him universally beloved.



"The Fountain of Time," Lorado Taft, Sculptor.

For his work in the world Mr. Taft had a solid and enduring foundation. There is nothing fortuitous about his mastery over marble, save for the genius which impels him. He was not a poor boy who patted mud into queer shapes in the intervals between back-breaking tasks on the old farm, nor did he carve away at blocks of wood by the flickering light of candles after the family had gone to bed. He was the son of a professor at the University of Illinois, and in 1879, at the age of nineteen, he graduated from that college. His father encouraged his ambition, and in order that he might work out his career, sent him, in 1880, to Europe, where he studied in Paris and Rome, and completed his education with travel.

When he returned to America he entered into the long, hard grind of

making his way—which takes years and patience and courage in any art or business which is worth while. But Mr. Taft had the qualities for this struggle and recognition began to come his way. His first great success was the commission for two groups at the entrance to the Horticultural Building of the World's Columbian Exposition. These, "The Sleep of the Flowers," and the "Awakening of the Flowers," attracted wide attention and placed him at once with the "big men" in American art.

Two analogous groups, "The Mountain" and "The Prairie," made for the Louisiana Purchase Exposition at St. Louis, formed his most conspicuous work in the next decade, though "The Solitude of the Soul," exhibited at the same exposition, won him a gold medal. Its importance and suggestiveness to



Fragment from "The Fountain of Time," Lorado Taft, Sculptor.

thinking minds is indicated by the fact that it has been made the subject of numerous poems.

His next important work was the fountain group, "The Great Lakes," which was purchased by the city of Chicago and stands in front of the Art Institute. In this work Mr. Taft offers a unique national symbol. It represents the five great lakes of the West, typified by beautiful female figures, joined in composition by a sparkling line of water. The descending stream is started by high standing Superior, then caught in turn by Michigan, Huron, Erie, and Ontario, the latter, with outstretched arm, finally directing the flood onward to the sea.

Best known of all Mr. Taft's work, however, is "The Blind." His inspiration for this work was found in Maeterlinck's drama of the same name. This masterly group represents the crucial

situation in that play; where a company of sightless men and women who have long been the wards of a venerable priest realize that their leader is dead, and that their only hope for guidance rests with the little child around whom they crowd and grope. There is a note of despair in the group, yet the dominant motif is faith and trust—the hope that "a little child shall lead them," which is so gladly accepted by all. The conception, the grouping and the delineation of the groping, huddling, sightless ones is marvelous.

Of late years Mr. Taft has shown a disposition to turn to sculptures heroic both in spirit and in substance. He has a vigor and sweep of execution as heartening as the breezes from the Western plateau. He is a man of big conceptions and ideas and he works them out with opulence of labor and material.



"Black Hawk," by Lorado Taft, located on the bluff just above Eagle's Nest Tree, near Oregon, Illinois.

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In one of his comparatively recent creations, the statue of Black Hawk, commemorating the American Indian, we find abundant proof of his leaning toward massive figures. The statue in question, which was unveiled several years ago, is of noble proportions, being fifty feet high, and stands on the highest point of a lofty promontory overlooking the picturesque Rock River near Oregon, Illinois.

Behind the building of the Black Hawk statue lies an interesting little story. When he was on a tour of Europe several years ago Mr. Taft discovered that statues made of concrete had been taken from the ruins of the Roman Palatine, and there came to him his great idea of the means for making an enduring statue. With the process in mind it was not long until an adequate subject presented itself. For many years he has had his summer home and studio at Eagle's Nest Camp, the summer seat of the Chicago art colony. Standing for the hundredth time at the highest point of the cliff he never failed to remember that it was from here that Black Hawk was finally driven out of Illinois. So he decided to bring back the famous Indian chief, and now in concrete he again surveys his former domain.

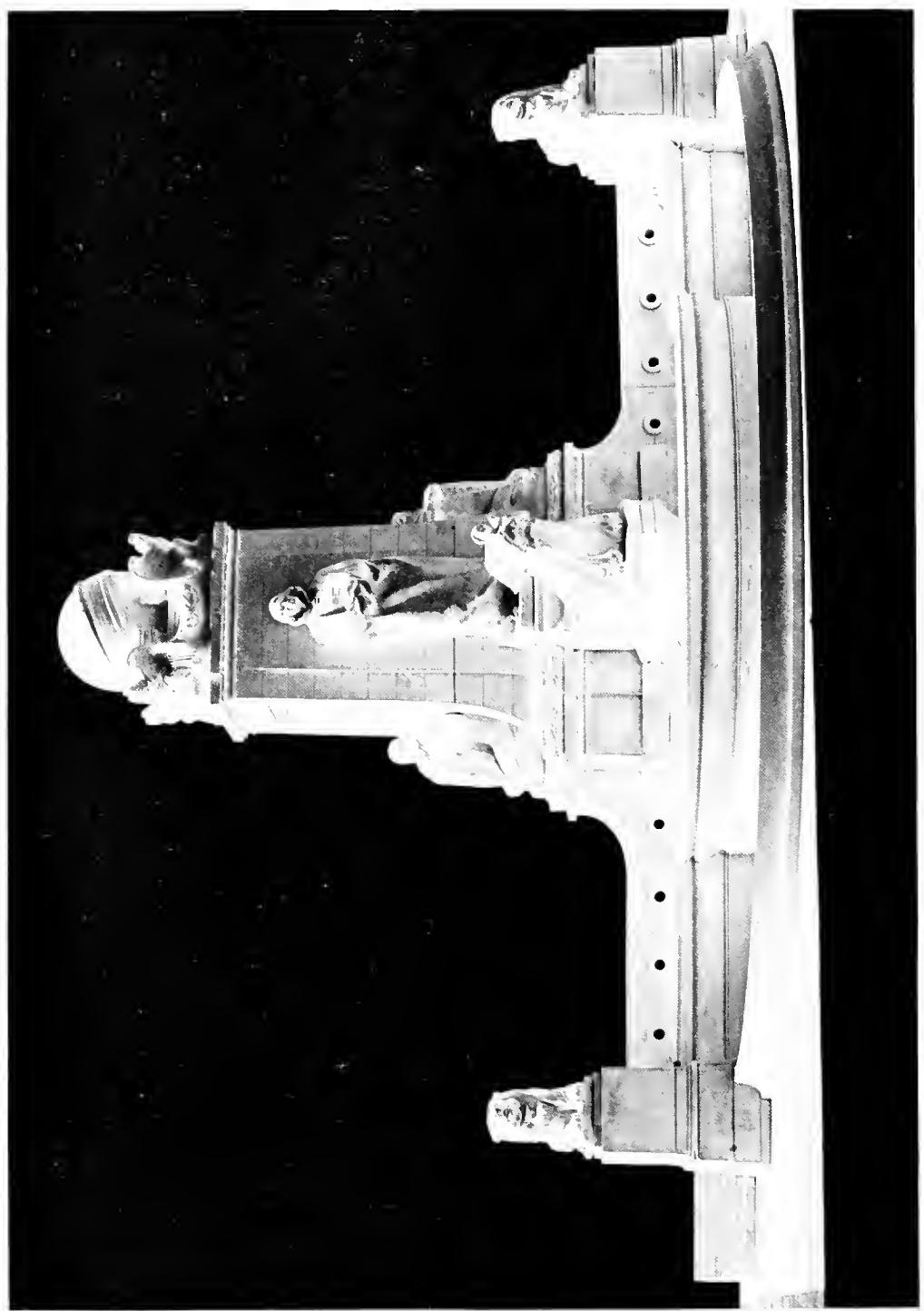
This statue is, in more senses than one, the biggest thing that Mr. Taft has yet done, big enough to place him right up in front among our most famous American sculptors, living and dead. The statue is immensely simple, the heavy folds of the blanket surrounding the figure suggesting the man's body without following closely its outlines. The dignity, the stoicism and the bitterness of a vanquished race are there, and the great figure, gazing across the river, is a fit memorial of a race that has passed from power.

This work was a labor of love with the sculptor, his gift to the people of Illinois. He not only created it, but paid almost the entire expense of its construction, a proof of gracious patriotism which few artists are willing or able to offer to the people they serve.

Following the statue of Black Hawk Mr. Taft modeled the Columbus Memorial at Washington. The memorial consists of a semi-circular fountain, seventy feet wide, and sixty-five feet deep, adorned with a great statue of Columbus and other appropriate sculptures. It stands on the plaza in front of the Union Station at Washington, and was designed to harmonize in its architectural and artistic treatment with the station and its environments.

No more fortunate or appropriate site for the memorial could possibly have been selected. Situated at the gateway of the Nation's capital, it is the first and the last thing to greet the eyes of the millions of visitors who annually journey there. And it seems altogether fitting that this monument to the discoverer of a new world should stand in the capital of its greatest country.

The principal feature of the rear of the fountain is a stone shaft about forty-five feet high, surmounted by a globe of the world. It forms the background of a statue of Columbus, who is represented as standing on the prow of a vessel, with arms folded in an attitude of meditation. It was Mr. Taft's purpose here to make us feel the apotheosized Columbus, and while the statue is severely plain, the sculptor has imparted to the figure a grandiose dignity by throwing about it a great cloak after the fashion of the discoveror's day.



"The Columbus Memorial," in plaza of Union Station, Washington, D. C. Lorado Taft, Sculptor.

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Just below the statue of Columbus is the figurehead of a ship, a beautiful female figure of ample form and dignity, typifying "The Spirit of Discovery." The ample basin of the fountain is immediately beneath this figure and is in itself most interesting with its abundant flow of water.

On either side of the stone shaft are massive figures portraying the sculptor's ideas of the new and old worlds. The "New World" is represented by the figure of an American Indian reaching over his shoulder for an arrow from his quiver. The "Old World" is represented by the figure of a patriarchal Caucasian of heroic mould and thoughtful mien.

The globe at the top of the shaft is intended to suggest the influence of Columbus on the growth of popular knowledge of the shape of the earth. It is supported by four American eagles, which stand at the corners of the top of the shaft, with wings partially extended. The rear of the shaft carries a medallion representing Ferdinand and Isabella of Spain, and the group of figures is completed by two enormous lions which occupy the ends of the balustrade running from the center to the sides of the fountain.

Mr. Taft's latest work has been in connection with an ambitious scheme for beautifying the old Midway Plaisance of the World's Fair, and has occupied his time for several years. The entire plan is so huge that years longer will be required to carry it out. The subject, indeed, is so big and relates to the ornamentation of a territory so large that additions can be made almost indefinitely for generations without losing the value of the work done in the early stages. In result the project will carry into permanent effect a mile-long vista of water, lawn, trees, and sculp-

ture such as has never been approached, except in the temporary structures of the World's Fair.

At present the Midway is a grassy strip a mile in length, and about 1,000 feet wide, connecting Washington and Jackson parks. It has always been the intention of the South Park authorities to extend the depression of the Midway from the lagoons of Jackson Park to the small lakes of Washington Park, thus forming a waterway from park to park. Mr. Taft's plan presupposes this straight and formal canal, which is to occupy the present depression at a lower level than the street.

The canal bisecting the Midway will fill the present central depression and will be about 100 feet wide. It will be spanned by three bridges of monumental design, to be dedicated to the three great ideals of the race and to be called "The Bridge of Sciences," "The Bridge of Arts," and the "Bridge of Religions," an adaptation of the "Pont des Arts" in Paris. Along the higher strip of land, some distance back of the canal, and on each side, will stand the statues of the world's greatest idealists. Then at the two ends of the Midway will be the great fountains—that of "Time" being at the west end, and that of "Creation" at the east end.

"The Fountain of Time" for the west end which has just been completed, was suggested to Mr. Taft by Austin Dobson's lines:

Time goes, you say? Ah, no.
Alas, time stays: we go.

It shows the human procession in review before the great immovable figure of Time. Father Time is represented by a rugged, craglike figure, reviewing a throng of hurrying people; the long processional group shows these people indistinct, but all hurrying and crowd-

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ing toward a goal they cannot see. A warrior on horseback, flanked by banners and dancing figures, forms the center of the composition, which fades off at the ends into creeping infancy or the bent and withered figures of age. The procession seems to rise from a great jet of water on one side and sink from sight at the other, Time meanwhile standing firm and immovable. There is a suggestion of joyous onward movement in this procession and of the splendor and pageantry which life has achieved since that first day of creation, which the other fountain, "Creation," which is planned for the opposite end of the Midway, will celebrate.

"The Fountain of Creation" will receive the waters of the canal at a point just west of the Illinois Central Railroad. It is founded on the myth of Deucalion. Deucalion, the Noah of Greek legendry, and his wife, Pyrrha, being the only mortals saved by Zeus

after the nine days' flood, stepped out from their frail boat to the top of Mount Parnassus and consulted a convenient oracle as to the best way of restoring the human race. The goddess told them to cover their heads and throw the bones of their mother behind them, and Pyrrha divined that these bones were the stones of Mother Earth.⁵ Mr. Taft will show us the moment when these stones, thus cast from the Titan's hand, are changing into men and women, rising out of the clod and flood and fog into life and light. The composition will begin with creatures half formed, vague, prostrate, blindly emerging from the shapeless rock: continuing at a higher level, with figures fully developed and almost erect, but still groping in darkness, struggling, wondering, and will reach at its climax with a group at the summit of beings complete and glorious, saluting the dawn.

Chicago, Ill.

THE FOUNTAIN OF TIME

(Suggested by the sculptured work of Lorado Taft)

*Oh Time, with age-long, silent watch grown old,
What marvels thou hast seen, what wonders known!
'Twould seem thou couldst not stand unmoved and lone
When voice of God made gates of light unfold,
Or morning stars creation's glories told!
Thy heart should break, though it were hard as stone,
When Man, by changing winds of Fortune blown,
Shows all the joy and grief his life can hold.*

*Yet, silent and implacable thou art.
Thou canst not feel the pulse of endless life
That throbs in Man; thou art of earthly mart,
While he, by birthright, knows that toil and strife
Shall free his spirit from its house of clay:
Thou, Time, dost measure but his finite day.*

Chicago, Ill.

Emma Schrader.



"Their First-Born," by Chester Beach.

This is probably the most realistic rendering of the new-born infant ever attempted in marble.

MOTHERHOOD IN AMERICAN SCULPTURE.

By FRANK OWEN PAYNE.

THERE is probably no single topic in human life more obvious to the dullest perception than motherhood. Let a mother holding in her arms a smiling child, come into a crowded car and the warmth of its naïve and winsome ways will instantly transform the gray and colorless faces packed in that steel cage into radiant smiles. And one can think of many instances in which motherhood manifestly makes an immediate and universal appeal.

It is odd that such common and familiar experiences—incidents which confront us at almost every turn, have so seldom been represented in sculp-

tural art. Mediaeval art paid attention to the devotional aspects of motherhood and found its highest expression in the Madonna. But it is to moderns that we owe our best and most realistic representations of motherhood in its secular aspects.

It is interesting to speculate concerning the probable reasons for this change in the artist's view-point. Is it owing to the fact that the sculptor has usually confined his portrayal to princes and potentates and the ornamentation of the mausoleums of the mighty? May it be attributed to the growth and spread of democratic ideas which have diverted thought from such themes as



"The Young Mother," by the late Bela Pratt.

How charming is the tremulous intensity with which this young mother clasps and hushes her child through a sudden rush of affection!

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crowns and thrones and the decoration of noble edifices to those more homely intimacies of daily life? Can it be due to the development of the feminist movement and the consequent advancement of the status of womanhood? Or is it merely the visible expression of the constant struggle to throw off the shackles of conventionalism that an era of realism in art might be inaugurated?

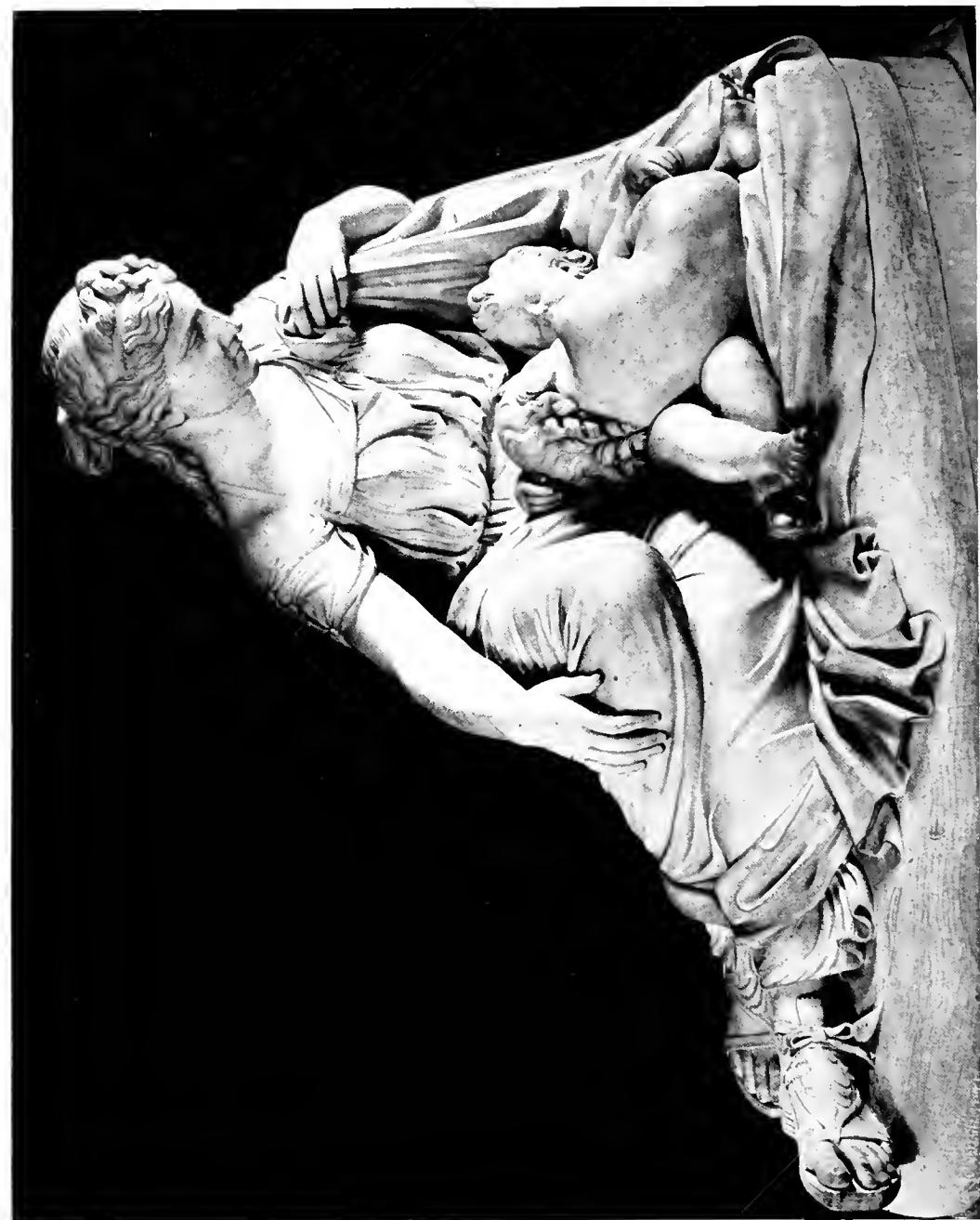
Whatever the causes back of such realistic interpretation, it must be said that it is not with the devotional aspects of motherhood that we have here to do, nor even with those admirable studies of *women with children* which adorn so many public and educational buildings. Such pleasing groups as Daniel Chester French's *Brooklyn* at the eastern approach of the Manhattan Bridge, Isidore Konti's figures accessory to the McKinley Monument in Philadelphia, Lorado Taft's study for the Public Welfare Association in Chicago, and Evelyn B. Longman's groups on the Allison Memorial in Des Moines, Iowa, are charming works of sculpture, but they very properly make no attempt to portray motherhood in a realistic manner.

Of the possible ways in which maternal instinct may express itself, perhaps four may be classified as notable. These are the delight felt by the young mother over the mere possession of her child, her happiness in the closer intimacy with her child, her expression of anxiety due to danger likely to befall it, or grief at its loss. In these representations of such a difficult subject, however, it is a singular fact that most artists who have succeeded, have not themselves been possessed of the gift of parenthood. To them it has been granted to picture what they have seen in others or what their imagination has

kindled in them as the embodiment of the maternal instinct. It is not to be wondered at that many have failed where but few have succeeded. The latter have been fortunate enough to catch the spirit of motherhood and to preserve its surpassing loveliness.

Realistic pictures of mother and child may best be seen in the works of a few American sculptors who have given us very intimate moments in home life, conceived with deep feeling and executed with such consummate skill as to merit extended treatment.

Although this paper is devoted especially to the realistic representation of the subject, we feel justified in referring to what is perhaps the most brilliant example of the conventional manner to be seen in American sculpture. There is no better illustration of the change which has taken place in the technique of sculpture during the past fifty years, than is afforded by a comparison of the works of our day with such statues as *Latona and Her Children* by Rinehart. In that elaborate creation, every detail of drapery, every minute feature of anatomy—the curl of the hair, the decoration of the sandals—all has been worked out with painful precision. The result is photographic accuracy with all the characteristic stiffness which was the concomitant of wet-plate photography. *Latona and Her Children* is an exquisitely beautiful statue. Its composition is faultless. Its technique is marvelous. But with all its grace and beauty of line, *it is not alive!* Latona was posing when that statue was in the making. Yet this is what was expected of a sculptor in mid-Victorian times. Latona is the last gasp of the school which was represented by Powers, Crawford, Greenough and Randolph Rogers. It is reminiscent



"Latona and her Children," by Reinhardt.

This elaborately sculptured group is representative of the manner of fifty years ago. Note the details such as hair, sandals, and other minutiae. Then compare with the technique of other works illustrated in this article.

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of the period when Miss Hosmer gave *Zenobia* and Story gave *Salome* to the world. For the patience and the skill which could execute such things, there can be nothing but praise, but give us, we cry, give us the artistry of the present with its actual life and action rather than these echoes of a remote past.

No more realistic portraits of mother-love have hitherto been created than the works of Bessie Potter Vonnoh. What George DeForest Brush has done with his inimitable pencil, she has accomplished in plastic material. There is the same patient sweetness, calm dignity, and all-pervading charm. Like George DeForest Brush, she works somewhat after the manner of Holbein, looking for a beauty of spirit independent of form or feature. Her mothers and children are not young goddesses rollicking with plump cherubim, but grave and tender women who have sacrificed without regret somewhat of their youthful freshness to the children they hold in their arms. Mrs. Vonnoh has presented these creations with feeling and perfect sincerity, in almost every phase of domestic life. Practically every museum of art treasures examples of the genius of Mrs. Vonnoh.

In her *Motherhood Enthroned* we have the picture of a refined woman surrounded by her children. It is doubtless a portrait but it may well stand as typical of the best American motherhood. Obviously it symbolizes that moment of triumph long desired by a woman, the hour of peace after struggle, when she can sit quietly in the joy of her realized dreams. In *The Young Mother* we see maternal passion expressed in fondness with which she clasps the child. And thus it is with all her work on this theme, for they are conceived and modeled in

a way that gives to Mrs. Vonnoh an unique place in plastic art.

We can not imagine Mrs. Vonnoh as taking for a subject the mother of the children of the slum. Hers are all women of finest quality—well bred, cultured, and refined, typical of the best American motherhood, and of their children one might say with the poet:

“Thou art thy mother's glass and she in thee
Calls back the lovely April of her prime.”

It is with something of a shock that we turn from the representations of gentlewomen depicted by Mrs. Vonnoh, in the quiet surroundings of home, to those more rugged and less favored types which have been made peculiarly her own by Abastenia St. Leger Eberle. In her striking studies of the East Side, there is no environment of wealth, no enthronement in tapestried chairs, no aristocratic matrons clad in purple nor children in fine linen. But here in no less degree are the beauty, the tenderness, the solicitude, and other evidences of the supreme attributes of motherhood. Miss Eberle has seen and revealed to the world the beauty that abides in the alleys and lanes of great cities. Such themes as hers have rarely, if ever been portrayed by the hand of inspired art. What could be more tender than *The Little Mother* whose frail childish shoulders are already beginning to yield to the burden of toil and poverty? Where can there be found a more realistic picture of human life regardless of blood, or rank, or social station than is presented to us in *The Bath Hour*?

This group furnishes an excellent example of an aspect of the motherhood theme so common as to occasion wonder that art should turn to such a subject for sculptural portrayal. In



"Mother and Child," by Mrs. Vonnah.

This is one of the favorite works of Mrs. Vonnah. The subtle grace of posing, the handling of draperies, and the simplicity and dignity of the composition makes this statuette a masterpiece.

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this as in so many others of her works, Miss Eberle has taken for representation one of the homeliest incidents of every-day life. It belongs to the same type of subject as the famous Rembrandt's *Woman Trimming Her Nails* and the peasant scenes made forever famous by the masterly brush of Millet. Miss Eberle teaches the useful lesson that there is beauty in hum-drum life. Having perceived this, she has preserved it, a parable in bronze.

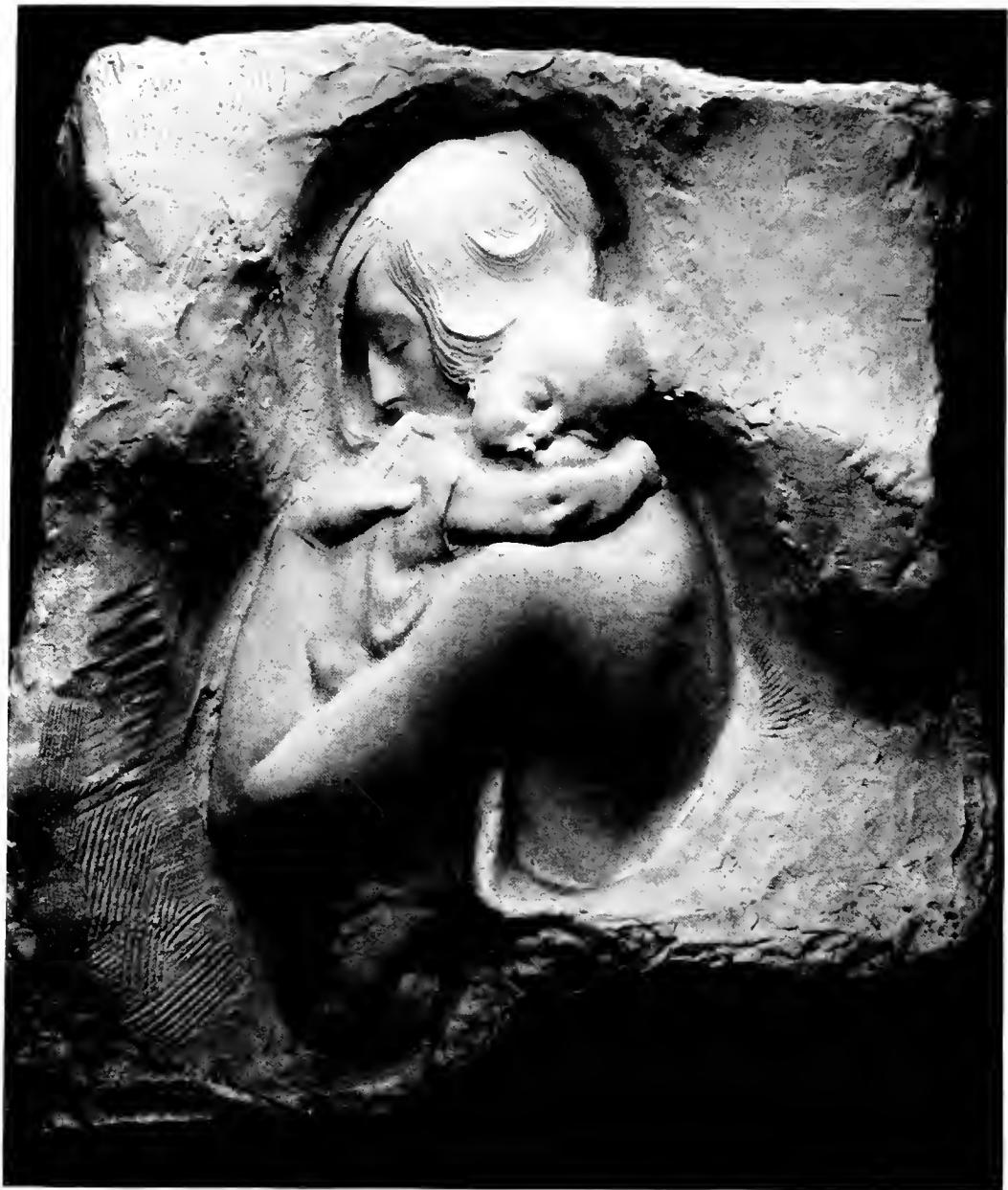
The Young Mother by the late Bela Pratt is significant not only for its intrinsic charm, but because it reveals more clearly perhaps than any other of his works, the personality and style of the author. It shows first of all that the artist was an accomplished craftsman. Viewed from any position, the silhouette is a compact and expressive design and the figure is full of moving grace and rhythm in its masses and lines. How charming is the tremulous intensity with which this young and experienced mother clasps and hushes her child through a sudden rush of affection! It is a sort of living music that breathes through this figure as the light plays over its richly modeled surfaces—a song without words in the pressure of the lips, and the rock of the arms, and the accompanying turn of the whole body.

The astonishing versatility of Bela Pratt can not better be illustrated than by comparison of this superb *Young Mother* with his well known reliefs in the Boston Opera House and that masterpiece of portraiture of old age, the likeness of his mother. There is an amazing range of ability indicated by these studies.

Three more subtle phases of the idea of possessing a child, are the creation of another American sculptor. The ecstasy which comes to the prospective

mother, the lavishness of her love approaching adoration so often displayed in the conduct of youthful mothers toward their first born, and the wonderment of young motherhood clasping the babe and gazing at it in its helplessness as if questioning the whence and whither of human existence—these have all been depicted by the chisel of Gutson Borglum in three remarkable statues. It is doubtful whether any other artist either ancient or modern, has ever dared to portray in a realistic manner that ecstatic moment when a woman realizes for the first time that the supreme gift of maternity is to be hers. Such is the intention of the statue executed in Rodinesque style which the artist has named *Conception*. His second work on motherhood shows the mother holding the infant high above her head as if presenting it as an offering before The Lord. *The Wonderment of Motherhood* has been pronounced one of the most imaginative works of its gifted author. That such creations as these, so full of delicacy and poetic feeling can be product of the same hand that executed *The Mares of Diomed*, *The Equestrian Sheridan*, and the god-like head of *Lincoln* in the Capitol, are proof enough if other were needed, of the depth and breadth of the artist's imagination. But manifestly such epic themes in marble are a far cry from the widely human appeal of motherhood.

Among the younger American sculptors no other has made such intimate studies of the child and established the proofs of his own delight in parenthood as has Chester Beach. On the motherhood theme he portrayed it in *Their First-Born*, a charming recumbent group in which we see a youthful father bending over the bed on which his young wife is resting with her new-born infant. The extreme weakness and



"Mother and Child," by Lopez.

This work after the style of a Madonna is regarded as one of the finest works of its sculptor. The way in which he has rendered the sleep of the infant isimitable.

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exhaustion of the mother and the proud solicitude of her husband are admirably depicted. The utter helplessness and immaturity of the babe are striking in their realism. We venture that nowhere else in all the realm of plastic art has such a newly born infant ever been realistically portrayed. *Their First-Born* reveals a moment in domestic affairs almost too intimate and sacred for portrayal. It is conceived with exquisite feeling and most delicate sentiment. It affords a very actual glimpse into a sacred moment of family life. As such, its beauty can not be questioned.

Although modeled somewhat after the fashion of a Madonna, and therefore not so realistic as some of the other sculptures, on this central theme of human life, as a work of consummate art and delicate imagination there is no more superb rendering of motherhood than the exquisite relief, *Mother and Child* by the late C. A. Lopez. Lopez was a young sculptor of great promise whose few creations are among the most highly prized sculptures done in America. This beautiful mother and child alone would have placed its author among the foremost plastic artists of our day. In "*The History of American Sculpture*," Lorado Taft says "it is an ingenious and original handling of the Madonna theme—a relief exquisitely chiseled out of a rough block of marble."

The modeling of the dimpled little arm and hand, the perfect portrayal of sleep, the sense of weight and perfect relaxation as the drowsy head rests upon the mother's shoulder, and the realistic rendering of delicate flesh texture, are altogether admirable. This sculpture is indeed great.

While one reflects on the natural joy in the mere passive realization of

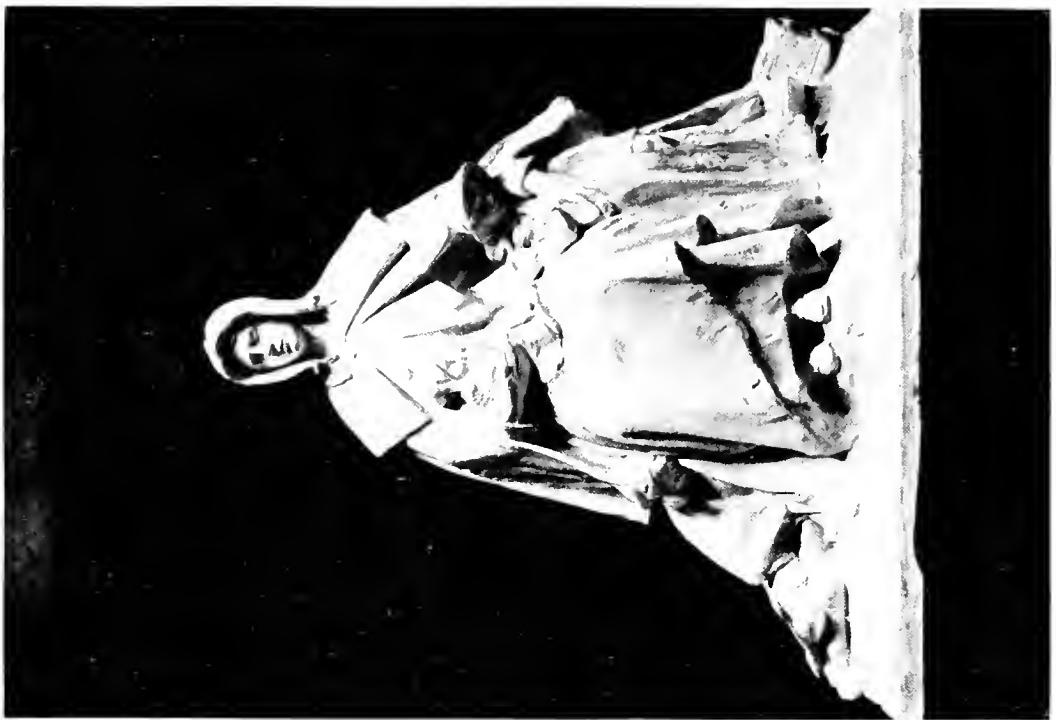
possessing one's children and by being possessed by them, and of, to quote Wordsworth:

"Little nameless unremembered acts
Of kindness and of love,"

there comes pressing upon us the reverse of these thoughts, the fear of loss and the resulting grief in desolation. *Motherhood At Bay* is a tragic aspect of the theme which calls for a very high degree of artistic ability. Motherhood at bay by John J. Boyle is one of the most convincing statues by that artist. This work, called *The Stone Age in America* representing a mother who has rescued her children from a bear, is one of the most striking and realistic in Fairmount Park, Philadelphia. A somewhat less vigorous presentation of the motherhood theme is *The Indian Family* by the same artist in Lincoln Park, Chicago.

The World War brought out an innumerable quantity of sculptural works chiefly of a monumental character. Miss Jess Lawson, an English sculptor residing in this country, exhibited a startling composition presenting the alarm of a mother who sees the approach of the Hun from afar and strives to protect the infant at her breast. The sculptor has done a clever thing in giving us, as it were, a glimpse of the horrors of war—arson, pillage, rapine, murder—without actually revealing any of those atrocities to us. Motherhood at bay has seldom if ever been attempted by American artists although it is a phase of the theme which possesses great possibilities for portrayal in sculpture.

When employed in monumental art, the grief of motherhood has usually very properly been executed in the conventional style. But there are notable instances in which the sculptor



"The Pilgrim Mother," by Paul W. Bartlett.

This statue has been designed to commemorate the ter-centenary of the Landing of the Pilgrims at Plymouth, 1620. It presents a rare blending of a realistic work with one of monumental quality.



"Inthroned," by Besse Potter Vonnoh.

A characteristic statuette group of mother and children. This work may be seen in the Brooklyn Museum and there are replicas of it in several other art galleries.

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has so blended the conventional with the realistic manner as to produce an effect which is both intimate and personal without sacrificing the monumental character of the work. Ezekiel's *Virginia Mourning Her Dead*, one of the most noted of Confederate memorials, is probably as good an example of this artistic blending as has hitherto been produced.

The latest of all the representations of motherhood in monumental art and one where the sculptor has succeeded in combining genuine maternal feeling with the conventional style, is the *Pilgrim Mother* by Paul W. Bartlett. The *Pilgrim Mother* has been designed to commemorate the ter-centenary of the Landing of the Pilgrims, 1620. Bartlett has seized the moment during the landing when a woman with her children has been brought ashore. She is seated upon Plymouth Rock, her little brood of children about her, awaiting the return of another boat load from the Mayflower. The forlorn condition of that little band, the realization of their loneliness and desolation, the very essence of homesickness, and

yet over it all the firmness of faith and determination—all these are personified in this superb group. Much has been written concerning the Pilgrim *Fathers* but Paul Bartlett has delivered a worthy and lasting tribute to the splendid character of Pilgrim *Mothers*.

As one walks through the galleries of our great museums and pauses before such artistic creations as the works of Pratt, Beach, Lopez, Borglum, Miss Eberle, or Mrs. Vonnoh, the thought is brought emphatically home that it is one of the distinguishing functions of art to foster a feeling of concord in the human heart. To the childless, there must come emotions of profoundest tenderness for the children of others, memorable in Charles Lamb's exquisite fantasy, *Dream Children*. To parents of every age and of every social rank, comes the realization of that fundamental fact that through motherhood all men are of one blood, that in the words of Confucius,

"All men between the seven seas are brothers."

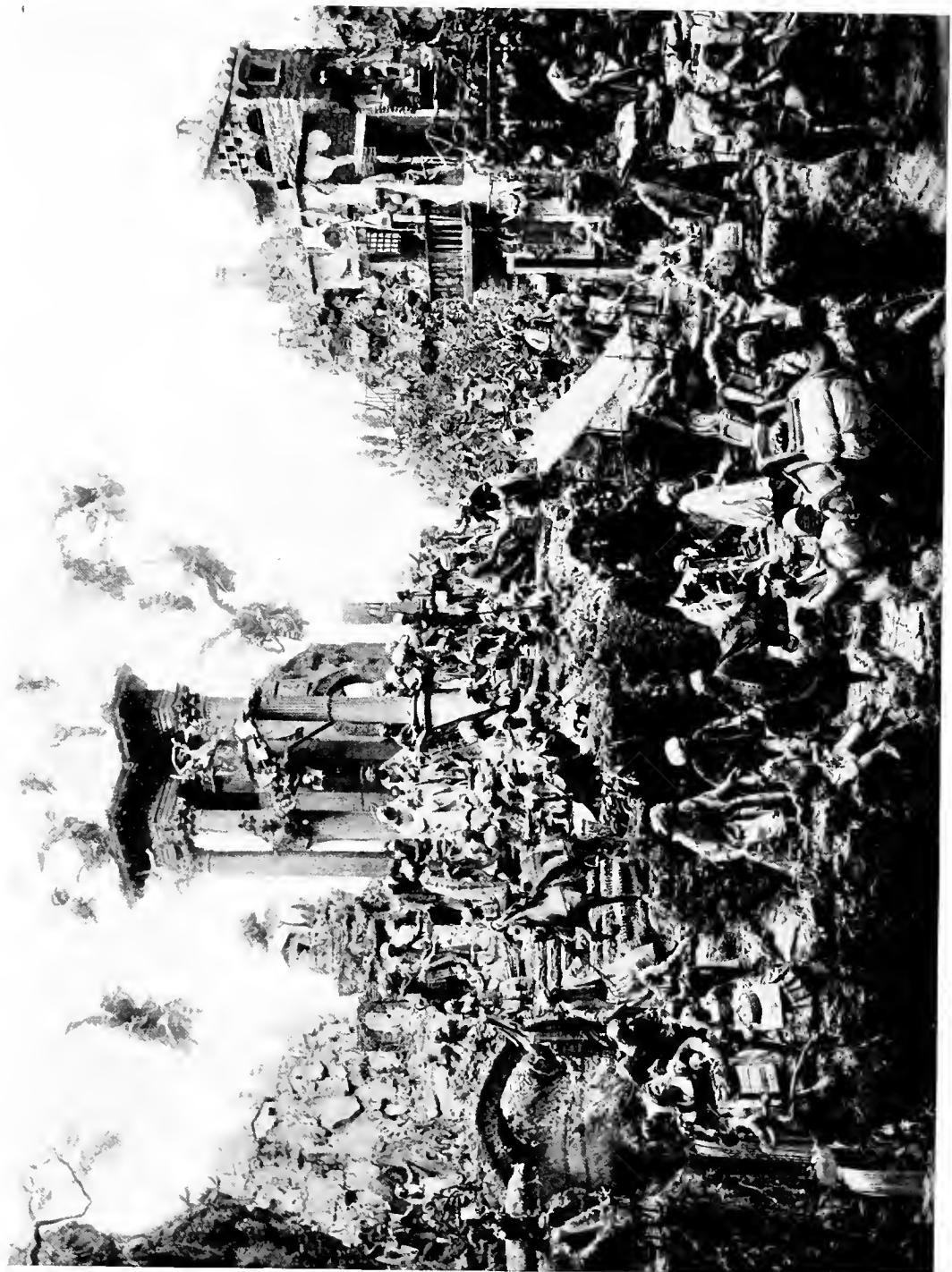
Brooklyn, N. Y.

MADONNA AND CHILD BY LUINI

*Even the Centuries with their dusty thongs,
Know not to scourge you, Artisan of Souls;
Your young Madonna and your saints in throngs,
Shine still with undimmed robes and aureoles.
You with your vital blue, your vivid gold,
Your mode of mixing pigments into truth,
Learned in some sure and secret way to hold
The perfected impermanence of youth.*

*Behind your skill of line, Luini, lies
As much of soul and mind, as craftsman's art,
And you have shadowed there in Mary's eyes
An understanding of her two-fold part.
Virginal-innocent and Mother-wise,
She ponders hidden sayings in her heart.*

Agnes Kendrick Gray.



The great complex of scenes in the Presepio at Naples, preserved in the Museum of San Martino.

THE SHEPHERDS AND THE KINGS

By GEORGIANA GODDARD KING

THEY call the group a *crèche* in France, in Italy a *presepio*; in Spain it is a *nacimiento*, and every church and every house brings out the figures and sets up the scene, each year. The English speaking peoples have neither the name nor the custom, but they have the impulse, as in the Middle Age they had doubtless the practice. Indeed, I am told that for the Christmas feast, in Bethlehem, Pennsylvania and the Moravian country around about; a painting of the Virgin and Child is set up, outside the church in the open, and decked with holly and evergreen.

My friend Fanny has been brought up with infinite care, free from superstition, from denominational bias even, that she may grow up as hearty and strong in spirit as body, clear-minded, reasonable, and truth-loving. But this year Fanny goes to school. On Christmas Eve I went downstairs with a little parcel to the apartment where her family lives, and Fanny showed with pride the *crèche* she had made impromptu by ransacking the nursery toy-box; with a dog bigger than the sheep and a Babe-Jesus bigger than the shepherd. For the Three Kings, she had dressed the dolls. Her mother smiled a little regretfully, to see how the human heart is stronger than the best theoretical education.

Every traveller remembers how, in one of the most charming of the frescoes at Assisi, Giotto shows the first *crèche* that S. Francis made. It is set behind the altar within the choir-screen, and while substantial friars are roaring out the carols, country-folk have crowded to the doorway to

gape and marvel, and the Saint is on his knees arranging the *mise-en-scène*. The incident is true. He filled a feeding-trough with straw and borrowed a real baby for Christmas Eve; borrowed too, I fancy, the gentle heifer and little grey donkey that lies so quietly on either side, and there Brother Giles and Brother Leo and all the early brethren of the Order, sang the first Christmas Carols, perhaps, that ever were heard. The custom, it is said, spread from Umbria throughout Italy: but indeed it is the sort of custom that would spring up anywhere, like daisies and chicory by roadsides.

The next thing known for certain is that when the Neapolitan humanist Sanazzaro had written his amazing artificial Latin poem on the Virgin Birth, *De Partu Virginis*, and had built and dedicated a church to the same Joyful Mystery, he installed in the crypt chapel there a set of figures of the *presepio*. This was polychrome sculpture in wood: Mary, Joseph and the Child, with the shepherds adoring; the greatest of Neapolitan sculptors, Giovanni da Nola, made them for him, and the only novelty was in the excellence of the work and the eminence of the artist. The Virgin and a few other bits of the group still linger there, in the crypt of the Madonna del Parto. There is said to be a complete *presepio* of later date, in the cathedral of Matera, carved in stone and coloured: but life-sized figures, after the early Renaissance, are rare.

Meanwhile in Portugal the same thing is found. The poet Gil Vicente, in the earliest years of the sixteenth century, is writing Christmas Mys-

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The figures of the Duke of Medinaceli's Nacimiento, packed away till next Christmas.

teries that courtiers can act on Christmas Eve before the king and his wife and mother. In the play of the Three Kings, that was played on Twelfth Night of 1503, the royal parts were taken by gentlemen gorgeously arrayed, and those of shepherds by other gentlemen in frieze and sheepskins, imitating countrymen from the hills—there is nothing noteworthy for us in this; but in the play of the Sibyl Cassandra, that he wrote for the Christmas following, while the shepherd and shepherdess and her aunts and uncles were all acted by court folk, at the right moment toward the close a curtain was suddenly withdrawn to reveal the figures of Mary and her Child, and

hidden voices sang the angels' song. Just so at Eleusis two millenniums before, when the worshippers were gathered all in the lighted shrine, a curtain was suddenly lifted and the Mother and Child were revealed.

From the fourteenth to the seventeenth century, I suppose the practice was general, in England and throughout Europe, of showing the Christmas scene to the congregation, and even where Mystery plays were acted, they would hardly interfere. The Shepherd's Play at Coventry was like a dramatized *presepio*. The groups in churches included, besides the Holy Family, all the shepherds with their offerings, and angels making the announcement where they watched their flocks by night; the Three Kings, their attendants and their gifts. These might be multiplied indefinitely. Benozzo Gozzoli's fresco in the Riccardi Palace at Florence, covers three walls of the chapel with the long array of riders, outlandish men and exotic animals. As early as 1335, when the Mystery of the Three Kings was played in Milan with a long procession through the streets, rich jewels and splendid costumes and strange beasts were all to be seen. The Mysteries supplied a sort of canon of tradition, set a standard of richness for emulation at less expense; but though the *crêches* and the plays reacted on each other, they never were precisely alike. At first the groups in the churches were simpler, afterwards they became more popular and anecdotic. The indispensable parts grew to be the grotto, the tavern, the announcement to shepherds on a hill-side, and the procession of the Kings.

Particularly in Spain and in Spanish Italy, that is, in Naples and Sicily, the custom was kept up; instinctively



The first Wise Man: King Gaspar (from the collection of the Duke of Medinaceli).

at first, then as a popular practice, afterwards as a matter of fashion. From a document preserved by chance we know that for the Christmas of 1661 the Confraternity of the Goldsmiths joined with the Friars of S. Paul's, in Naples, to erect a *presepio* "wherein were eight persons in all, and an infinite number of jewels which wearied rather than satisfied the view. The Viceroy's jewels were there, especially three diamonds which had been given by the Emperor to the count of Peñaranda; the sheep were covered with pearls, and so were the shaggy coats and wallets of the shepherds. The quantity of emeralds shamed the true verdure, and there were some adorning the crown of the Mother of God and the diadem of S.

Joseph, who had also a sapphire on his breast."

In the sixteenth and seventeenth century in Naples figures were made by such sculptors as Pietro and Giovanni Alamanni, Pietro Belverte, and Giovanni da Nola. By the eighteenth century the pious custom of the confraternities and congregations was taken up by the families of the aristocracy and rich merchants. With the removal from church to palace and thence into private houses, the scale altered. The sacred persons and the shepherds are smaller but more numerous. The realistic intention grows stronger. Charles III of Bourbon formed of them a large set of *genre* scenes, illogical and charming, arranged around the central Mys-



Shepherds in talk, who will soon hear the Angelic Message (from the collection of the Duke of Medinaceli).

tery of the Incarnation. A part of this collection is still in the palace at Capodimonte. He set it up with his own hands every year, with the help of his queen, Maria Amalia; she took delight in dressing the shepherds. His son Ferdinand I and his grandson Ferdinand II, in the castle of Caserta, kept up the custom; the costumes were real, rich and splendid, the shepherds and animals made of wood or terracotta. Nearly all the great eighteenth-century sculptors of Naples made these figures: the best was Giuseppe Sammartino, who died in 1793. He was especially happy in his hovering angels that hung by a thread above the sleeping shepherds and the Mother and Child. Francisco and Camillo Celebrano, and the Vassalo family, were also famous for special episodes or figures, and were more widely known for their shepherds

and animals than for statues and other marble sculpture. Most of the artists employed in the porcelain works at Capodimonte, had a hand also in these.

Lastly, when the age of revolution has passed, and the eighteenth-century life has disappeared forever, a final stage in the life-history of the *presepio* is reached. The scenes are neglected, scattered and broken up, and after a while they come to be collected again by amateurs. At the opening of the present century, Monsignor Sanfelice di Bagnuoli had a collection of about 300 pieces: the hanging angels by Sammartino, Celebrano, and Salvatore di Franco, the host of the tavern by Policoro, the gamesters by Franco, the violin-player by Gori. The finest parts are one group of peasants coming down a steep path, by Somma, Celebrano,



A Servant riding his Donkey, as Spanish Peasants yet ride (from the collection of the Duke of Medinaceli).

and Capelli, and the beggar with some shepherds awakened by the *Gloria in excelsis* by Sammartino and Celebrano; these have artistic merit of a high order. But there are other signed pieces—so to call them—a dog, an old goat, and a donkey by Vassalo, cows, calves, pigs and other animals by Schellino and Ciccio Gallo; there are, further, other bits of *genre*, each celebrated and prized—butcher's meat, salads, fruit, bread, vegetables, tiny plates of Abruzzi pottery: there is everything under the sun.

For all this there was, of course, a germ in Scripture, though small as the grain of mustard-seed. The assembling of the tribes for a census was interpreted as a great annual fair, which gave the chance for all manner of folk and all sorts of action: there being no room in the inn, gave the chance to in-

troduce the inn and its occupants with the landlord.

The Italian *presepio* has sometimes a rich architectural background: a wide-arcaded palace front and staircase behind a market, or a vine-wreathed pergola, and, behind a public hall: or the Adoration of the Kings may take place before the broken apse and gaping arches of a ruined Roman temple, in accordance with the beautiful mediaeval symbolism; or the Virgin will be enthroned in what seems the apse of a baroque church, crowded with angels above and worshippers below. In poorer households or in the declining age a mountain-side sufficed, of cork and moss, where a water-fall was simulated with spun-glass.

Every European museum can show a few dusty Neapolitan figures in a glass case: the two at the Cluny, in Paris,

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"A Shepherd with his Pipe," modern work from Catalonia (after a photograph by E. H. Lowber).

were a joy in my earlier years, and I came across one very like to these, though probably Portuguese, in an antiquity shop the other day in Lisbon. At the Bavarian Museum in Munich is a Slaughter of the Innocents comprising 80 figures, which was made in 1700; and the Academy in Madrid owns another piece on the same theme by a Madrid artist called Ginés, which is fairly brutal but truly dramatic in its tragic power. At the museum of S. Martino above the city of Naples, the great scene of the Adoration fills one end of a room, screened off from the spectators by plate-glass which makes it impossible to photograph; the picture here published shows only a portion of it. The costumes are various, fanciful as those of a fancy-ball or an old-fashioned opera, and here they seem to be chiefly of the early nineteenth century, but some Neapolitan collections can show

beautiful and typical sets of eighteenth-century dress.

When Charles III of Bourbon came to mount the throne of Spain, in 1759, he brought with him his artists and his ways, though he must have found the institution already established. What was *presepio* in Naples, was *nacimiento* in Madrid. The difference in names is nothing and that in the composition is slight, but the temper is a little altered. The easy-going Neapolitan *genre* gets a dash of bitterness. A favourite episode, to be seen even to this day in every shop-window at Christmas-time, is the rejection at the hostelry: the tired Mary and Joseph, hesitating at the door, the insulting landlady screaming from a window, and the impudent hostler slouching in the court-yard; the whole being at once racy and touching.

Two famous groups, yet complete and perfect, that have long been preserved in Spain but are supposed to be Neapolitan in origin, are those of the Marquis of Alcanices and of the Duke of Medinaceli. The latter was shown by the Duchess for a charity during the war, and I am able to publish some characteristic details as well as a view of the whole packed for safe storage into a glass case. The group of two shepherds conversing is like a bit out of the old comedies, the King too is a generalized type quite cosmopolitan; but the boy and his donkey might be seen in any village street of Spain today. The explanation of the strong Spanish flavour in this as in so much Neapolitan work, is that for several centuries Naples was in certain ways literally a part of the Spanish dominion, not only politically from time to time, but all the time, psychologically and socially.

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The *nacimiento* of the Duchess of Parcent that was exhibited in Madrid for the relief of the wretched children of Central Europe, is supposed to have been made in the Spanish Netherlands. The aristocratic convent of the *Des-calzas Reales*, the most distinguished in the capital and perhaps in Spain, possesses a charming set of figures with a painted background like stage scenery; under a sort of summer-house the holy figures kneel, soldiery issue from a painted city-gate on the left and descend free-standing and palpable; shepherdesses with rose-garlands and gilded crooks, like Watteau dolls, are escorted by swains in smocks and little caps, from the right-hand entrance. The great Murcian sculptor, Zarcilla (1707-1783), executed a monumental scene of 556 figures, which is still in existence, but I think in private hands. This could have been carved about the middle of the eighteenth century. Elaborate and celebrated compositions once belonged to the Old Pretender of Spain, D. Carlos, and his brother D. Francisco; they were ruined in the crash of the royal fortunes, but at Soto de Algete, it is said, are still preserved a great number of wooden horses more than 18 inches high, and with them the tradition that there a part of the Christmas Mystery was a bull-fight. For Isabel II and the Princess Maria Luisa Fernanda, well within the nineteenth century, the figures were sculptured by the artist Leon Gil de Palacio. It is a far cry from the eighteenth-century domesticity of Charles III to the diversions of Isabel II, but it is pleasant to think of innocent child's play at Christmas in the palace between the little princess and the too-beautiful and impetuous queen.

Already it has been said how the groups of figures in the beginning were



Flamenco or Gypsy Types, originating in the Abruzzi
(after a photograph by E. H. Lowber).

but the plastic representation of the sacred Mysteries that were played in the churches, and has been suggested how the art of painting may sometimes have borrowed from them as it must have lent to them often. But a closer affinity may be seen with a feature of the religious life peculiar to Spain, the *pasos* or groups relating the Passion that are carried through the streets on men's shoulders in Holy Week. All travellers have told of seeing them pass at Seville, but every town has its own. A famous set at Murcia was carved by the sculptor Zarcilla in the eighteenth century; the greater number of those at Valladolid in the sixteenth and seventeenth, and they are now in the Museum there. In most towns, throughout the year the images are kept in chapels specially their own, and often they are highly revered. They are always large, and they are always visible, whether in a church or in the private chapel of a confraternity: in these two respects they differ from the *nacimientos*, little, pretty things, packed up, taken out for a fortnight, and put away again like toys too precious for every day. It is as though when the plastic impulse had produced these two branches, one for Christmas and

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one for Easter, they divided and grew quite unlike: the Easter figures realistic and terribly earnest, emotional to the uttermost point of endurance; the Christmas fanciful, small and playful, fit for the Child whom they celebrate.

Every church in Spain, indeed, possesses some such imagery, to bring out and arrange in chapel or aisle: the figures are usually modern and often commonplace enough. There is a fair on S. Lucy's day in Barcelona, outside the chapel of the cathedral dedicated to S. Lucy, which is almost given over to the blind, for she is their patroness; and as her day falls on the 14th of December, Christmas is in the air, and every booth and stall is piled with *nacimientos*, very humble little things for the most part, of cork and moss and pasteboard, with Noah's Ark figures, made perhaps by the poor patient blind men. Every shop window in Seville or Toledo is crowded with images: Kings on horseback and negroes on camels; other Kings standing or kneeling with crown or coffer; shepherds in every attitude, and other country folk with homely offerings of bread and fruit and milk and wine. There are sheep and dogs, there are drovers and laundresses. Here and there, I am sorry to say, there are pseudo-oriental types and costumes that reek of the Place S. Sulpice, and might be taken from Tissot's picture-Bible; but these are few. The best of the figures are made by a Catalan firm up on the edge of the Pyrenees: a shepherd with his pipe, a woodcutter with his faggot, a herdsman with his dog, are charming pieces, shaped from wood and softly coloured; others, smaller and cheaper,

are cast in plaster. Some of these I am able to show; the broken toys that served to amuse a sick child.

In certain of them the types are very marked, with sheepskin jacket, short trousers and high boots, with hanging left locks under a broad hat. When questioned in Madrid, the shop-keeper said they were Andalusians; in Seville, that they were *flamenco* or gypsy, peasantry from Granada; but Granada in turn repudiated them. The truth is probably that they are peasants from the Abruzzi, akin to those that in our grandfathers' day in Rome lay about on the steps of the Spanish Stairs, waiting to be hired as artists' models; and that for these *nacimientos* the type came into Spain, —who shall say how long ago?

One other link with the stage should not go unmarked before this brief study is ended. On the East Coast of Spain till very lately, and perhaps still in places out of the way, you could see a kind of puppet-show of the Gospel story, with a Relator who sang or recited, to the guitar, sometimes in Spanish, sometimes in the Limousin tongue of that region, hymns to the Virgin Maria Sanctissima, denunciations of Herod the Tetrarch, or ex postulations against the cruelty of the inn-keeper, who appeared at a window, little lamp in hand, to refuse shelter to the Holy Wayfarers. *Belénes*—Bethlehems—these shows were called, and the manager, the *belemero*; so the whirligig of time brings about his revenges, and what was once a Mystery-play in church is now a puppet-play in the square. So Goethe once saw Faust in a puppet-show.

Bryn Mawr College, Pennsylvania.

NOTES FROM THE NEW YORK GALLERIES

BY PEYTON BOSWELL

Winter Exhibition of the National Academy of Design

Art knows no boundary lines, but testators and juries of award do, and this accounts for the fact that Carl Rungius' painting, "Fall Round-Up," did not retain first prize at the winter exhibition of the National Academy of Design. Two days after awarding him the Altman prize of \$1,000 the jury found out that, while the artist is a native of Germany, Mr. Altman's will provided that the two prizes bearing his name must be given in each instance to a picture by "an American-born artist." And therefore Ernest L. Blumenschein, whose name is more Teutonic in flavor than that of Rungius, though he was born in Pittsburgh in 1874, was awarded the chief honor for "Superstition."

Then there had to be a general rearrangement of all the awards at the big show, which opened its doors to the public Saturday, November 19th, with 452 works on display. But first, as to the merits of the two pictures. "Fall Round-Up" is so thoroughly American that a beholder might think its creator had lived among cowboys all his life. It seems to exude the sweat of horses and the odor of leather saddles. Two mounted cattlemen are on the spur of a hill overlooking a broad valley, wherein dying vegetation gives splotches of yellow, with maroon suggestions of cattle appearing in the distance, and a blue sky arching over all. It is deft, it is colorful, but Mr. Rungius was born in Germany, and did not come to America until he was twenty-five, which was in 1894.

Mr. Blumenschein is a member of the "Taos Society," with headquarters in New Mexico and, in an ethnological sense, his picture of "Superstition" is more American than that of Rungius, for Indian life is its theme. An old and toothless Indian, with drooping jaw, holds on his lap a pottery jar. Out of one hole in the jar rises a little wraith of an Indian, and from another comes a wisp of growing grain. The background is composed of broadly indicated Taos motives; crude dull reds and browns, characteristic colorings of the Southwest, predominate.

The second Altman prize of \$500 was originally awarded to Mr. Blumenschein, but when he was given "first" some one else had to receive "second." Arthur P. Spear, a Boston artist, who had been awarded the Isidor medal for the best figure composition by an American artist 35 years of age or under, was then made the recipient of the \$500 for his picture called "The Sunrise." It is a fanciful composition, showing three air sprites afloat in a nebulous sea, holding at their finger tips a yellow green globe which turns to golden red where a section of it appears just above the horizon.

The Isidor gold medal was, in turn, awarded anew, this time to George Laurence Nelson for "The White Vase," an old Colonial fireplace scene, depicting a young woman seated at a table, with flowers in profusion about her. It is both colorful and restrained.

No more rearrangement of prizes was necessary, and the others will stand as at first announced. But future juries of award will be more careful, and the council of the National Academy is now considering points of possible trouble. For instance, if Rungius had first seen the light of day in Canada or Costa Rica, would he have been considered "American-born?" Perhaps only the Supreme Court in Washington, D. C., could decide that.

But art lovers will be glad that there was no change in the award of the Carnegie prize of \$500 to Charles S. Chapman's "Forest Primeval," as it is the most meritorious of all the prize pictures. Broad, massive, with elemental strength, it is yet full of imaginative quality. Trees growing against a background of immense rocks make up the composition.

A still life of admirable decorative quality is "The Tang Jar," by Dorothy Ochitwa, which won the Julia A. Shaw memorial prize of \$300 for the most meritorious painting by an American woman. A jar of cool Chinese blue is shown against a warm background, complemented by a little porcelain figure with reddish hues.

Last year John F. Folinsbee won the Carnegie prize, and this year he captured the J. Francis Murphy memorial prize for the best landscape by an artist less than 41 years of age. "High River" is a precious bit of pearly color.

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"John Lane of London," by Ernest Ipsen, a portrait of the well-known publisher, is not only spontaneous but it has extraordinary resemblance. It is not strange that the Proctor prize of \$200 for portraiture should have been won by so admirable a handling of line and color.

Both beauty and strength dignify the George Rogers Clark monument by Robert I. Aitken, which won the Elizabeth Watrous gold medal. It is a group depicting an incident in the North-western explorations of the distinguished Virginian, and is the original sketch of the monument recently unveiled at Charlottesville. "The Prairie Fire," by Joseph M. Lore, the winner of the Helen Foster Barnett prize for the best sculpture by an American under thirty-five, is a group of wild and spirited horses, frightened by oncoming flames.

The late Abbott H. Thayer's "Portrait of a Lady" is given the place of honor in the Vanderbilt Gallery. It is a large canvas representative of the best of Thayer's work. The Academy exhibition will last until December 19.

Annual Exhibition of the New Society of Artists

Art lovers will probably find more real enjoyment at the third annual exhibition of the New Society of Artists (until December 15) than at the winter show of the National Academy. There is much more spirit, verve and dash to it, and one does not have to flounder through shoals of mediocrity to land upon a fair vista of colorful charm.

If last year's display by this society was somewhat of an artistic failure, this year's promises to be anything but that. The members seem to have sent their best work, thus keeping the agreement they made with Mrs. W. B. Force when she undertook the management of the show. Thirty-eight painters and sculptors, nearly all of whom are well-known, contribute 110 works.

There are so many good things that the difficulty is to choose those that should be specially mentioned. Eugene Speicher's "Southern Slav" is striking both for its color and its characterization, and his "Young Girl's Portrait" is a decorative piece that charms and satisfies.

Ernest Lawson's "Windy Day" is full of the exhilarating atmospheric qualities for which he has become famous. He has a larger canvas, "Summer Landscape," that is not so good. Hayley Lever has four pictures, the best of which is "Wind," almost as breezy as its title.

On the wall nearby, George Luks tries to take the joy out of life, and strangely enough he calls his canvas "The Joy of Living." The subject is a miserable blind woman, and as all things are relative, perhaps she does find some joy in merely not being dead, but the spectator views the thing with no feeling of exuberant. Maurice Sterne sent a dark, post-impressionistic South Sea subject, with native figures in an unusual composition.

Like a stark wind that stirs the blood on an early winter day is Rockwell Kent's "November," a plateau with antelopes running, arched by a cold, prismatic sky. Robert Henri contributes three pictures, among them "Helen," a nude, whose body is rhythmic with warm and pulsing flesh tones. George Bellows is represented by "My Mother," and "Katherine Rosen." Leon Kroll has a noteworthy canvas in "Spring," and Gifford Beals' "Fishermen at Morning" and Reynolds Beal's "Southern Seas" are outstanding works.

Jerome Myers' "August Night" is rich, almost antique, in finish. Gari Melchers displays his recently developed love of bright color in the large "Easter Morning" and the smaller "Mother and Child," departing in all but choice of subject from the modern Dutch formula. Jonas Lie is dynamic in "Sycamores in Storm," with its naturalistic hues of green and purple gray. William Glackens seems more Renoir-like than ever in "Fruit" and "Child in Chinese Dress." Van Dearing Perrine has a decorative set of three Palisades landscapes.

Both satiric and pictorially strong is Guy Pene du Bois' "New York Girls," and it stands out from most of the other canvases in its pictorial effect. Other painters represented are John Sloan with "East at Sunset," and Maurice Prendergast, Joseph Pennell, Childe Hassam, Albert Sterner, Robert Chanler, Paul Dougherty, Randall Davey, Frederick Frieseke and Samuel Halpert.

Edmond Quinn is among the sculptors who have sent good works, and the others are Mahonri Young, Gertrude V. Whitney, Chester Beach, Stirling Calder, J. E. Fraser, Gaston Lachaise, Andrew O'Connor and F. G. R. Roth.



"The Meet," water color drawing by W. J. Hays.

Hays' Water Colors and Prints at the Brown-Robertson Galleries

Color, spirit and modernity mark the water colors and prints of William J. Hays, at the Brown-Robertson Galleries. Modernity? What could be more modern than a fox-hunting party with automobiles scattered about in the background? And the horses, dogs, riding habits and landscapes in his set of four prints under the title of "With Hounds in Dutchess County," are so American, so up-State New Yorkish, that no one can truly say that the artist has followed English models in his work.

The Millbrook Hunt is the theme of Mr. Hays' series, and the successive stages of the hunt are shown in prints called "The Meet," "The First Flight," "Full Cry" and "Run to Earth." The little village of Mabbittsville, New York, is the scene of the first, and the countryside nearby furnishes the settings for the others. The sparse second growth of timber in the final scene could be identified by anyone who has ever been in Northern New York. The art world is familiar with English fox-hunting prints, but this is the first series ever brought out in America, and it is gratifying that the pictures should so well reflect the phase of life with which they deal.

Oil paintings by the artist include "The Edge of Cover," a landscape subtle in tone, with the figures incidental. Another fox-hunting set is shown among his water colors, but this has not been reproduced in print form as yet.

The Two "Blue Boys"

Henry Watrous, former secretary of the National Academy, suggests that the two "Blue Boys" be exhibited side by side in identical frames without any mark that would serve to betray which is the one from the collection of the Duke of Westminster, now the property of Henry



"The Blue Boy," by Thomas Gainsborough, from the collection of the Duke of Westminster, now the property of Henry E. Huntington.



"Portrait of a Man," by Frans Hals, purchased for \$150,000 by John McCormack from the Reinhardt Galleries, New York. From the collection of Count Zamoyski, Polish Ambassador to France.

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E. Huntington, and which is the Fuller-Hearn picture. The latter, which has been for some time in this country, has been the subject of endless controversy, both in regard to its merit in comparison with the original and also as to whose brush duplicated the famous Gainsborough. Some claim that both were painted by the master and that the second is an even greater achievement than the first. Others maintain that it is the work of John Hoppner, who copied the original in order to oblige a patron. That the Westminster "Blue Boy" is the work of Gainsborough has never been questioned.

It is said that the painting of the picture was the result of a dispute between Gainsborough and Sir Joshua Reynolds in which the latter insisted that the dominant tone of a painting should never be blue. Although it is not known with certainty who is the subject, it is thought to be Jonathan Buttall, son of a wealthy ironmonger, and the year in which it was painted was about 1770.

Reynolds' "Mrs. Siddons as the Tragic Muse" which was purchased by Sir Joseph Duveen for a French connoisseur from the collection of the Duke of Westminster at the same time as the "Blue Boy" is to be presented to the Louvre. It is well as the "Blue Boy," will be exhibited in this country sometime in the next few months.

Frans Hals' "Portrait of a Man"

Among the art treasures of Europe that have recently made their way to American owners is the "Portrait of a Man" by Frans Hals which has been purchased by John McCormack from the collection in the "Blue Palace" at Warsaw belonging to Count Maurice Zamoyski, Polish ambassador to France. This portrait, which belongs to the latest period of Hals' art, is in the black and white tones with which he developed so much fluidity of expression. The subject, a man of middle age who might have been one of the painter's boon companions in the taverns he loved to frequent and which were his ruin, might be classed in the group of portraits that reflect various stages of merriment, such as "The Laughing Cavalier" and the "Portrait of the Artist with his Second Wife." While the smile in this instance is not so broad, it is nevertheless clearly suggested and is an example of the artist's ability to catch the expression of a moment and record it definitely.

It is much to the credit of Frans Hals that the finest examples of his work date from the period of his greatest poverty. He had supported his wife and ten children with some success until 1652 when the suit of a baker to whom he was indebted made him penniless. It has been suggested that the painter's predilection for black and white tones might have been the result of the costliness of lakes and carmines. Yet if this were true, it resulted in making a virtue of necessity for he developed a mode of expression in which the suggestion of color was more telling than the actual use of it.

Sir John Watson Gordon's "Contemplation" at the Fearson Galleries

Sir John Watson Gordon, whose "Contemplation" is among the old masters at the Fearson Galleries, is a painter who has not been given his just due in view of the fact that so many of his portraits have been erroneously labeled, "Sir Henry Raeburn." This has been the result of the great similarity in the work of these contemporary Scotch portrait painters, and since neither of the two ever attached his signature to a painting, it has been impossible in many cases to distinguish one from the other.

Gordon's family intended him for the army but he chose an artistic career and his preference was for historical subjects. The necessity of earning a living turned him to portraiture, a field in which he was so successful that on the death of Raeburn in 1823 he became the chief portrait painter in all Scotland, had a hand in the founding of the Royal Scottish Academy, and became its president in 1850, receiving his knighthood at the same time.

The rich shadows of "Contemplation" are only a foil to the warm, almost radiant flesh tones of the subject and the pale golden curve of the leaves of the book on her lap. It is marked by that solid modelling of the human flesh which was Raeburn's contribution to art.

CURRENT NOTES AND COMMENTS

General Meeting of the Archaeological Institute of America

The twenty-third General Meeting of Archaeological Institute of America will be held in conjunction with the American Philological Association at the University of Michigan, Ann Arbor, Michigan, on December 28-30, 1921. The Annual Meeting of the Council of the Institute will be held during this period. Members of the Institute and others who wish to present papers at the meeting are requested to inform Professor W. B. Dinsmoor, General Secretary, *pro tem.*, Columbia University, New York, N. Y.

The American School in France for Prehistoric Studies

The American School in France for Prehistoric Studies has completed its first term's work in Charente, Dordogne, Corrèze, and the French Pyrénées. Professor George Grant MacCurdy of Yale University, Director of the School, has returned to Paris for the winter term and, with Mrs. MacCurdy, is at Hotel Mont-Fleuri. Before leaving Angoulême, Professor MacCurdy was elected a Corresponding Member of the Société Archéologique et Historique de la Charente.

University of Pennsylvania Excavations at Beisan

Dr. W. F. Albright, Director of the American School for Oriental Research in Jerusalem recently visited the excavations conducted by Clarence S. Fisher for the University of Pennsylvania at Beisan. He writes: The most elaborate work has naturally been carried on in Arab and Byzantine levels, uncovering a Byzantine church, Greek, Arabic and Hebrew inscriptions, besides, a set of bronze utensils belonging to the church, which had been concealed in a pit. Just below the Byzantine level, however, Fisher found an Egyptian stèle, which had been removed from its original place lower down in the mount, and used for building purposes. It is a stèle of native basalt, now two metres high, but about two and a half metres in height before the top was sawed off. The twenty lines of the inscription are nearly all intact, but the surface is so badly weathered that very little can now be made out. There are two cartouches, the one at the beginning contains the prenomen of Rameses II.

The depth of debris in the mound of Tell el-Hosn is still uncertain. A depth of twenty metres from the top has been reached in one place, bringing to light Caananite brick walls, and burial places from between 1800 and 1500 B. C., but the character of the core is still doubtful. The age of the remains is identified by the ceramic deposits found, by the potsherds, which are late First Canaanite, by the scarabs, which are of the Twelfth Dynasty type, and by potsherds of the Hyksos type, one jar-handle bearing the impression of a seal, which seems to me almost certainly Hyksos, though the cartouche is probably not royal.

An interesting find has recently been made at Tell Nebi Mendeh, the ancient Kadesh in the Orontes of a stèle of Sethos I.

Stonehenge

A good deal of interesting work has been done recently at Stonehenge. It is suggested that the date of construction is more recent than was supposed, and an examination has proved that some of the stones could only have been lowered into position from above. It is clear, therefore, that the architects of Stonehenge were equal to the task of raising stones weighing five or six tons or more, into the air, and setting them on the uprights with perfect precision. It does not seem to have been possible to do this by means of levers, or inclined planes of earth; the monument, therefore, argues much greater mechanical efficiency than had been hitherto supposed.

The latest theories as to the date and interpretation of the circular group of monoliths at Stonehenge were discussed by Wallace N. Stearns in his illustrated article on "Stonehenge Revisited," *ART AND ARCHAEOLOGY*, vol. ix, pp. 119-128 (March, 1920).

ART AND ARCHAEOLOGY

The National Peace Carillon Proposed by the Arts Club of Washington

Mr. William Gorham Rice, author of "The Carillons of Belgium after the Great War" (ART AND ARCHAEOLOGY, August 1921), and of various books and magazine articles concerning tower music, is active in promoting his plan for a National carillon at Washington as a National Memorial of the Great War. During the year 1921 he has given his lecture advocating this plan about twenty times. The Arts Club of Washington heard him last February, and large and appreciative audiences have listened to the lecture in New York at the Century Club, in Philadelphia at the College Club, and a second time in the Foyer of the Academy of Music, in Boston, in Cambridge, in Albany at the Historical Society, at the Fort Orange Club, and at Chancellors Hall where the lecture was before the State officers and civil service employees, at Cortland, New York, at Mattapoisett, Massachusetts, and at several other places. Mr. Rice expects soon to speak at Princeton, New Jersey, and at Vassar College, Poughkeepsie. It is probable also that he will give an address before officials and others at Ottawa, Canada, during the winter, where it is proposed to install a carillon in the new tower of the Houses of Parliament.

The original Carillon Committee of the Arts Club of Washington, which originated and promulgated the idea of the National Peace Carillon has just completed the incorporation of the project, and the new Board of Trustees will be announced in our next number.

Biennial Exhibition of the Corcoran Gallery of Art

The eighth Biennial Exhibition of contemporary American oil paintings in the Corcoran Gallery of Art will open December 17 and continue until January 22, 1922. It promises to be the best of the many notable exhibitions held under the auspices of the Corcoran Gallery. The jury of award consists of Frank W. Benson, Chairman; Gifford Beal, Charles H. Davis, Victor Higgins and Joseph T. Pearson, Jr. A complete and profusely illustrated review of the exhibition, prepared by Mr. Virgil Barker, will appear in the January issue of ART AND ARCHAEOLOGY. Since the last exhibition ex-Senator Clark has given the Corcoran one hundred thousand dollars to perpetuate the three W. A. Clark prize awards amounting to \$5,000 that have become a conspicuous feature of the exhibition.

The Benjamin West Exhibition at The Art Alliance, Philadelphia

One of the most notable exhibitions of art ever held in Philadelphia is that devoted to the works of Benjamin West now being held at the Art Alliance, Philadelphia. No such collection of paintings by West has ever been gathered together before in America, and the collection not only reaches the highest artistic level in the matter of West's portraits so little known to the public but represents a money value reaching into the hundreds of thousands. One gallery is given over to the portraits and historical paintings by West and the other to engravings and sketches, a complete set of engraved portraits of West being represented, while a large number of engravings after subjects by West will be shown, and nearly one hundred and forty sketches in pencil, ink, sepia, and pastel are also one of the extraordinary features of the exhibition. In addition to some of the more famous portraits and historical paintings, the second oil painting ever painted by West, which represents his earliest efforts when he was not yet in his teens, is shown in the shape of a landscape, with boats, people bathing, cattle, trees and a varied perspective. The best known collectors of the country have lent their famous West pictures, and Boston, New York and Philadelphia are represented in the exhibition with examples of West's art never before shown. One of the novelties is a replica by West of his famous historical painting, "Death of Wolfe" which was accredited by no less person than Sir Joshua Reynolds as having revolutionized historic painting. The greatest novelty perhaps being West's original battle piece, the famous marine, "The Battle of La Hogue," painted on slate, which is a prototype of naval battles and seascapes which became very popular in the nineteenth century and which suggests in color effects afterwards developed by Turner.

In view of the issue raised recently by Cecilia Beaux as to our lacks in the matter of a national school the fact that this exhibition shows that the American school of Portraiture and Historical Paintings had its roots far in the past is not the least significant thing about its timeliness.

The January number of ART AND ARCHAEOLOGY will present a review of the exhibition, with numerous illustrations, by Harvey M. Watts, of the editorial staff of the *Public Ledger*.

BOOK CRITIQUES

Art Principles, with special reference to Painting, together with Notes on the Illusions produced by the Painter, by Ernest Govett. New York. G. P. Putnam's Sons.

The quality of this book may be accurately gauged from a summary of the succession of ideas set forth in the long Introduction.

After a definition of the writer's conception of art (1-2) and the demolition in a single paragraph of all previous aesthetic systems (3), it affirms that artistic development depends entirely upon freedom of thought (4-6) and that "no higher reaches in art are attainable than those already achieved" (7). ". . . the decline in Grecian art resulted purely and simply from a lessened demand" (10); that in Renaissance art "was due entirely to Raphael's achievements" (11). No work of art has ever been produced by inspiration (14-16), nor is any such work influenced by its creator's character and temperament (16-17). Variations in an artist's works are due to lack of balance between his powers of imagination and execution (18-21). The genius starts life with unusually sensitive nerves or imagination, or both, transmitted by inheritance (21-23), but more is due to hard work than to the original endowment (24). In painting it is particularly easy for charlatanism to make headway (26-28); but no successful movement of this nature is known before the Spazzatura of the later seventeenth century, of which modern Impressionism is a revival (29-33). This movement, sacrificing form to color, "invites us to eliminate the understanding" (34), and so "limits . . . art to the feeblest form" (35). It is responsible for "the crude experiments of Cézanne, the vagaries of Van Gogh, the puerilities of Matisse" (37); ". . . the leading critics of every country have ignored or directly condemned it as an immature form of art" (38). It erroneously propagates "the broad manner of painting" (38-40), and exalts both Rembrandt and Velasquez to a rank which they do not deserve (40-44). And the final trouble with Impressionism is that it attempts to place landscape on a higher level than it really is (44-50). Altogether, art is in a bad way through too great a reliance upon mere color (51).

"Any book introduced by such a farrago is not likely to speak very much to the point on the principles of art, and a patient reading fully verifies this surmise.

All the fine arts imitate nature (Chap. I). Except in music and architecture, "the higher the aesthetic value in a particular sphere of art, the more rapidly is the beauty therein recognized" (Chap. II). Except in music, "the higher the beauty . . . the larger is the number of persons recognizing it" and "the supreme test of the aesthetic value of a work, is general opinion" (Chap. III)—which two propositions afford a superb example of reasoning in a closed circle. The arts of poetry, painting, sculpture, and fiction are delimited (Chap. IV), their edges being cut as sharp as if they were all meant to fit into one big picture-puzzle called art. Then paintings are classified into seven grades of worth determined by subject-matter (Chap. V); the classification begins with "sacred, mythological, and symbolical subjects," descends through the level on which are "landscape, flowers, fine plumaged birds, and certain symmetrical animal forms" to the depth of "the simplest formal decoration." In art only the human form can be idealized and "the progression towards similar ideals has all the force of law" (Chap. VI).

In three plates the author attempts to prove this last assertion by substituting, in three famous paintings of the Madonna, three female heads from other pictures. The most striking substitution is that of the girl's head in Fragonard's The Pursuit for the head of the Sistine Madonna (plate 8), and the visible result is the best possible refutation of the whole argument.

The main body of the book (Chaps. VII-XI, inclusive) consists of a glorification of the "old masters" as the only proper guides now and evermore. But the things that fill these hundred pages are not the principles embodied in their works so much as recipes based upon trivial details of their practice.

Thus this egregious product of pedantry proceeds its weary length, vitiated by a false conception of art as something fit only for storage in museums and for a cataloguing of its surface mannerisms. The author professes a diffidence in putting forth his book; one regrets that his diffidence was not strong enough to make him withhold it altogether. It can give no pleasure to any living lover of living art; only a reviewer can obtain from it a pleasure, which he would willingly forego, at censuring an obnoxious performance. The book has nothing to say about art principles and entirely too much to say about art nonsense.

VIRGIL BARKER.

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ART AND ARCHAEOLOGY
The Octagon, Washington, D. C.

*Furniture of the Pilgrim Century 1620-1720,
including Colonial Utensils and Hardware.
By Wallace Nutting. Boston, Marshall Jones
Company, 1921. Pp. 587. Illustrated. \$15.00*

The interest in early American wooden furniture is of recent growth. Many persons who formerly collected Sheraton and Hepplewhite and Chippendale types have gone still further back to the Dutch period, and recently—perhaps stirred by the spirit of patriotism—many have been collecting early American furniture taking an interest in what the first and second generations of settlers had. So the present book is very timely and will prove of great interest to all who have a fondness for the art of Colonial times. Nothing is shown here that was not or could not have been made in America before the time of the Cabriole leg except the gateleg table and pine cupboards. The book is by a man who has already made a great name for himself for preserving Colonial houses and their furniture. The book is beautifully printed and keeps up the high standard that we have already learned to associate with the Marshall Jones Company. There are nearly a thousand illustrations from photographs which have been taken by the author himself. Most have hitherto been unpublished, and a very large number of the pieces of furniture have never been illustrated before. The book, then, is not merely for commercial purposes but is an actual contribution to archaeology because of the many new examples of chests, cupboards, chairs, beds, tables, clocks, utensils, etc. It certainly will create a love for such furniture and will show the importance of preserving the specimens of the above types. Some museums already collect such things but Mr. Nutting thinks that many opportunities have been neglected by big museums and hopes that "a grain of love for our early history may sometime sprout in the powers that be, that for millions expended on museum material a wee fraction may be allotted to the unique belongings of the settlers of America." We are much indebted to the author for the numerous photographs but we often wish that illustrations of the originals as well as copies had been published. So the original Brewster chair which is preserved in Pilgrim Hall at Plymouth has not been reproduced, and the copies and adaptations reproduced differ in many respects from the original. As the title of the book limits it to furniture of the Pilgrim century, the author could easily have included more of the original furniture and left out some of the Puritan furniture which

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Edited with explanatory notes, by
FRANCIS H. BACON

Published for The Archaeological Institute of America

By a Committee originally consisting of

CHARLES ELIOT NORTON
JOHN WILLIAMS WHITE
FRANCIS H. BACON
WILLIAM FENWICK HARRIS

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he brings in. However, the book can be very highly recommended to both laymen and scholars, and interest in it ought to be great at this time when we are celebrating in so many different ways the tercentenary of the landing of the Pilgrim fathers. There is only one regret, namely, that a book so luxuriously printed on such good paper with such excellent illustrations should have a text written in such English as one does not expect from a graduate of Harvard.

The Johns Hopkins University. D. M. R.

Thought and expression in the Sixteenth Century, by Henry Osborn Taylor. Vols. I, II, New York: The Macmillan Company. 1920. \$9.00.

This is the fourth work in the masterful series on the history of culture by the author of "Ancient Ideals," "The Classical Heritage of the Middle Ages" and "The Mediaeval Mind." He avoids the term *Renaissance* usually applied to this sixteenth century because of its popular implication that the culture of this period was of an original character, reverting to the remote past, rather than a gradual growth out of the Middle Ages.

The purpose of the author is to give an intellectual survey of the sixteenth century, to set forth "the human susceptibilities and faculties of this alluring time, its tastes, opinions, and appreciations, as they expressed themselves in scholarship and literature, in philosophy and science, and in religious reform." There is also a chapter devoted to Italian painting as the supreme self-expression of the Italians.

Volume I discusses first the humanism of Italy from Petrarch and Boeaccio to Machiavelli, then Erasmus and Luther, and the political and intellectual preparation for the German Reformation; and finally the French Mind from Louis XI to the culmination of the French Reformation in John Calvin. Volume II is devoted in large part to England—the English Reformation, the Elizabethans, Raleigh, Sidney and Spencer, and especially the dramatic self-expression of the Elizabethan Age which found its acme in Shakespeare. Then follows a section on Philosophy and Science, with a concluding chapter on "forms of self-expression: the sixteenth century achievement."

Throughout his work Mr. Taylor emphasizes the continuity of culture and the vital relations between the "Renaissance" and the Middle Ages. It is to be hoped that the author will in the near future make a fifth contribution to the history of culture, devoted to thought and expression in the last three centuries.—M. C.

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The Women of the Mayflower and Women of Plymouth Colony, by Ethel J. R. C. Noyes. With a Foreword by Anne Rogers Minor, President General, National Society, D. A. R.

Linotyped and Printed by Memorial Press, Plymouth, Mass., 1921.

In this charming book, written as one may readily observe, with painstaking and devoted care, we have a timely and much needed contribution to the literature of the Plymouth Colony.

As Mrs. Minor writes in her foreword, "History has dwelt long and minutely upon the Pilgrim Fathers and their great adventure but has passed over the women with a generalization and occasionally a tribute."

We are grateful to Miss Noyes for making us acquainted with the Pilgrim Mothers from the day they gave up their English homes for twelve years sojourn in Holland, thence, true to their ideals, seeking religious freedom in a strange land across the sea, parting from loved ones, setting forth on that never-to-be-forgotten voyage with its heart-rending conditions of cold, hunger, anxiety, illness, to the landing on an unknown shore, homeless, facing new hardships, new dangers and sorrows, on through the years of toil and effort to the brighter days of established homes and a due measure of prosperity and happiness.

It is a story simply and discerningly told from first to last and will appeal to all who cherish the annals of the heroic women of the Mayflower and of Plymouth Colony. It will appeal especially to all who have participated in the ter-centenary celebration of the landing of the Pilgrims.

There are now, it is estimated, more than a million descendants of the mothers of Plymouth. They comprise Presidents of the United States, jurists, statesmen, diplomats, scholars, churchmen, scientists, artists, explorers, warriors by land and sea—men distinguished in various walks of life. In each generation, and wherever need has arisen, the author points out that the women descendants have matched the spirit of the men, in fidelity, resourcefulness, and patriotism, and in her conclusion says: "In studying the details and circumstances relating to the immortal voyage and settlement of Plymouth—particularly in relation to the women, vested today with supreme interest and in a glamour peculiarly their own, we must feel that that nobility of life may be ours as well as theirs and that it may illuminate the difficult life of today and make it worthy to be the fruit of the tree of Liberty they helped to plant in tears and smiles."

CAROLYN CARROLL.

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